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ISSUE K!1812
FEBRUARY 22, 2020



I don't know about you guys, but I'm struggling a bit to keep up. 2020, despite not even being two months old, just seems to keep giving and giving and giving on a near-daily basis. Truly this has been the most exciting start to a year I can remember in a hell of a long time.

This week, it's the turn of All Time Low to return to the Kerrang! cover for yet another world exclusive unveiling of plans. By now, you'll know of Wake Up, Sunshine's impending arrival into the world. What you won't know is the story – the self-doubt, the anxieties, the internal wrangling and reflection on their journey that had brought Alex, Jack, Rian and Zack to the career crossroads at which they found themselves standing – behind its creation. That is, until now. K! writer Jake Richardson's superb debut K! cover story begins on page 24, and is essential reading in an issue packed as ever with amazing stuff. Dive on in – and I'll see you next week!

SAM COARE, EDITOR

SAM



ALL TIME LOW HOW TIME OFF AND REDISCOVERING THEMSELVES LED TO THE MOST IMPORTANT ALBUM OF THE POP-PUNK HEROES' LIVES



YOU ME AT SIX JOSH TELLS ALL ABOUT THEIR NEW SINGLE, AND BEYOND



TONY IOMMI THE LIFE OF THE MAN WHO INVENTED METAL, IN HIS OWN WORDS



RAGE AGAINST THE MACHINE HOW THEY SPARKED A REVOLUTION



KVELERTAK NEW SINGER, NEW DANGER FOR THE NORSE PUNK-METAL CREW



THE INTERRUPTERS INSIDE THE LA SKA PUNKS' LONDON DOUBLE-HEADER

FACT! GLEN BENTON OF SATAN'S FAVOURITE DEATH METAL BAND, DEICIDE, ONCE CLAIMED TO HATE FLYING AS THE ALTITUDE TOOK HIM "TOO CLOSE TO GOD"

FOUR YEAR STRONG

B R A I N P A I N



NEW ALBUM OUT FEBRUARY 28, 2020

APPEARING AT

Slam Dunk
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THE AMITY AFFLICTION

Everyone loves you... Once you leave them

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FEB 25 - SWG3 STUDIO WAREHOUSE - GLASGOW, UK

FEB 26 - ROCK CITY - NOTTINGHAM, UK

FEB 28 - MANCHESTER ACADEMY - MANCHESTER, UK

FEB 29 - THE ROUNDHOUSE - LONDON, UK





UP CLOSE

BEYOND THE HORIZON

BMTH hit Russia for two winter mega shows...

It's already shaping up to be another wild year for Bring Me The Horizon. Fresh from unveiling a collaboration with pop megastar Halsey for the new *Birds Of Prey* movie, the rock titans hit Russia for two dates (Moscow and St Petersburg) on their Winter Tour 2020. Photographed here in the Russian capital, the energy was so intense that they had to take a break for 20 minutes after just one song due to the fences being broken by fans. Even so, frontman Oli Sykes still found the time to pose for what is one of the most impressive live shots we have ever seen... **K!**

PHOTO: BRIAN COX





Josh chose a weird time to check that he'd put on matching socks for the photoshoot

HOME TRUTHS

As **YOU ME AT SIX** unveil new charity single **OUR HOUSE (THE MESS WE MADE)**, frontman **JOSH FRANCESCHI** explains the song's powerful message – and if it's a sign of things to come from the band...

Last week, the world saw a different side to Josh Franceschi. As a singer known best for writing gut-sore songs about relationships and loss, new standalone single *Our House (The Mess We Made)*, which arrived unannounced last Wednesday, is the first time that we've ever seen the You Me At Six frontman get political.

With stirring lines such as, 'Prophets with problems / Smart mouths don't wanna solve them,' the bass-thumping electronic track calls out political leaders not doing enough to prevent climate change, while lauding young campaigners.

"I'm not going to get on my soapbox and say that I'm Bob Geldof," says Josh on his slight tilt towards activism. "It was just an idea that moved me. I think that music sometimes, especially writing it, can help you understand an issue."

The song was released to help raise money for WIRES, an Australian wildlife rescue and rehabilitation organisation, after the bushfires that devastated the country. Listening to him speak, it's clear that climate change is an issue that has grown important to the singer – a strict vegan of six years – although it was a chance encounter on a flight back from the United States that set the ideas for *Our House* in motion. Kerrang! caught up with the frontman so he could talk us through it, and where it fits in with the Surrey band's plans for album seven...

What was the initial inspiration behind *Our House (The Mess We Made)*, Josh?

"In March last year we were on our way back from our U.S. tour, and I was on the plane next to this guy, a geologist, who had just come back from a big summit. We were just shooting the shit, and he saw that I had a vegan meal on the plane

so he asked why I was vegan. I went through the different reasons and we got talking about what we both did. He was saying about how he'd been to quite a depressing summit [about climate change], where it feels like people are really understanding what stands in front of us and the repercussions of not acting or doing anything about it. It was very insightful, but fundamentally he said, 'It won't be in my lifetime, but in your lifetime and I'm sure in your children's lifetime, there will be large parts of the planet that will be uninhabitable for humans.'"

Why did that resonate so much?

"The conversation hit home because, although the awareness of it has changed drastically even over the last 18 months – there's not a single big chain of supermarkets or restaurants that don't have inexpensive vegan options now – what he was saying to me was that, fundamentally, the big nations aren't taking this as seriously as they should be. They've been aware of the issues – this conversation's been going on for at least the last few decades – but there is a point now that if we don't really shift the needle, then it's going to be irreversible."

How did that message find its way into *Our House (The Mess We Made)*?

"There was a night while we were out in Thailand. We went out there for creative headspace, to see what would come out. Dan [Flint, drums] and I were working in

this room in the studio. I was having the same conversation with him while we were making the song, and I just felt compelled to write about something that You Me At Six historically have never really touched upon, [something] environmental or political. It wasn't like I set out to do that, but it was more to put pen to paper on things that I'd been thinking about. People have different opportunities to do what they can. If you've got a platform and you don't stand for anything, what's the point? That was my take on it. I've always been moved by music; I think many of us are moved by music. Sometimes that can be one of the most powerful tools, and that was the incentive to put out this song."

How would you describe your stance in the song – are you angry, hopeful, pushing people towards change?

"What you take from music is always going to be subjective, but what I hope for is that people who are aged 14 and above who feel that they're being let down or not listened to, that they know that it's not going unnoticed and people are responding. There are people older than them that are looking and

realising that we need to do more.

"Can we drastically reduce our fossil fuel emissions and our carbon emissions from putting out this song? The answer is no – that's not going to happen. But if from this song there's a conversation between a group of friends where they all go, 'Well, you know what? There is

"I DON'T FEEL LIKE WE'VE MADE OUR MASTERPIECE YET..."

JOSH FRANCESCHI

something that I can control, and that's my diet and by not consuming animals. I'm going to do that because that's better for the environment.' I think it's a sentiment of: we all have to try something."

You've said that the song also celebrates young activism...

"During that time, last November, just as we were leaving [Thailand], there were loads of marches taking place for climate change all over the world. It felt like it was important to celebrate the youth in that sense and how they're making their voices heard. [They are] making the point that you lot may not care – and by 'you lot' I mean the older generations, or more specifically those that line their pockets while knowing that what they're doing isn't necessarily good for the environment – and saying that enough's enough, because we want our future, we want to be able to live and work towards something that has been thrown into dispute at the moment. I think there has been a shift, especially in our generation: there is more understanding and appreciation that we do have to be more responsible. It was just one of those things that took hold of me."

How would you describe the sound of the song and what you were aiming for?

"To be honest, we were just fucking around. We weren't expecting anyone to come in and hear it and go, 'Oh, can I put some guitars on that?' We weren't expecting that because we were both pretty fucked and we didn't want to be sitting around doing nothing with our evening. Sometimes when it's 2am, you can't explain or recall the headspace. I wouldn't be able to sit here and tell you exactly what we were thinking when we were making it because I can't remember. I just remember it feeling good and us just getting excited."

"I had someone say to me earlier that it's kind of a strange song because it's musically quite uplifting and almost like it's tongue-in-cheek. It's slapstick a little bit; it's a dance song, but the mood of the lyrics and what is being said isn't so much."



Josh Franceschi: "If you don't use your platform to stand for anything, what's the point?"

There's an element of, 'We are all coasting here and the time to ignore it isn't now.'"

Do you think climate change and other political issues could influence your songwriting in the future after this?

"Potentially. You never know when a song is going to happen; the song writes itself. Historically, I've just drawn from my own personal experiences, but, of course, there's every chance as life continues to play out that things might happen or things might change and I'm provoked to write more about it. I only plan for things to be authentic; I'm not assuming something. If it comes to me and it feels right and I mean it – you have to mean what you're saying – then that's the way you're going to move people. You have to be real."

How have these issues resonated with you on a personal level?

"For the last five or six years I've been vegan. One of the things that I say to people when they try and poke holes in veganism is, 'Well, I'm taking responsibility as much as I can on a basic level. Your diet can have an impact on your carbon footprint.' I guess people could say, 'Well, you fly and use buses for your job.' We can't all change our lives that drastically, but there are changes that can be made, [such as] making sure we use reusable plastic, or

not plastic at all if you can avoid it, and your diet is something that you are in control of. When I got my dog, that really changed the way I looked at my food consumption."

What was the rest of your creative experience like in Thailand?

"[2019 standalone single] What's It Like was a song where we didn't really know what was going to become of it, if we were ever going to put it out. Then eventually we just got drawn to the mindset of, 'Fuck it, let's just put it out.' So Thailand was just an opportunity for us to go away and work on some more 'fuck it' ideas, and if that becomes the record

that we're making, then it will be that. I think it's too early to tell where we're at with everything, though. We need to make sure we've got it right. With the last record that we put out, VI [in 2018], we were in a good place and everyone was feeling great, so we made a record quickly and we just put it out. We didn't want to overthink anything, whereas with this we want to be a little bit more pragmatic, a bit more methodical about what we're going to do. But the stuff we've got feels really good."

Are you hoping to have something new out before the end of the year?

"One hundred per cent. We probably would have had music out in the spring anyway in terms of songs, without Our House. There is stuff that feels ready and there is stuff that feels right. I don't know if we've finished the record yet. I don't feel like we have. There's still that elusive thing that people in bands are in pursuit of, which is their masterpiece. You sometimes don't know if you've made it or not until years down the line someone goes, 'Yeah, that was great.' Or not just one person but a whole massive society goes, 'That was fucking amazing,' and it's lauded over for years and years. But I don't feel like we've done that. None of us feel like we have. So I think we're still in pursuit of trying to attain that."

Is Our House a good indication of the headspace that you're in?

"No. This record is probably the heaviest we've been since Sinners [Never Sleep, 2011] – the stuff that's been put together is the rockiest record we've had in a long, long time. So Our House actually couldn't be further away from it. That, again, is why it's a standalone single and why we're using it in the way we are, because it just wouldn't work with all the other stuff. When [the record's] right, it will come out, basically. We're still working towards that. But everything feels good in the camp!" **K!**

YOU ME AT SIX'S NEW SINGLE OUR HOUSE (THE MESS WE MADE) IS OUT NOW

TO THE RESCUE

JOSH on donating the proceeds of OUR HOUSE to WIRES, an Australian wildlife rescue organisation

■ "People say a billion animals have been wiped out in Australia. I was actually speaking to some Australian friends today and there's flooding and electrical storms that they've never experienced before. It's happening right now in front of us."

"[The charity] looks after preserving wildlife, restoring wildlife that has been affected by natural

disasters or displaced from their community or their families. I love that they're trying to give a voice to the voiceless."

"When you look at the species that have suffered the most and their homes have been destroyed, this is going to take generations to fix, if it's fixable. If that sort of stuff doesn't move you as a person, then I'm not entirely sure what will."

Slam Dunk
- 20 FESTIVAL 20 -

SUM 41 **down**

NOFX **BILLY TALENT** **WHILE SHE SLEEPS**

BURY TOMORROW **STATE CHAMPS** *The Used* **THE STORY SO FAR**

PENNYWISE **NE FIRST AND THE GIMME GIMMES** *Brooklyn Fish* **REFUSED**

MAYDAY PARADE **WONDER YEARS** **MOTION CITY** **CODE ORANGE** **YOUNG GUNS**

BASEMENT *ARE THE IN CROWD* **KNUCKLE PUCK** **TRASH BOAT** **Your Demise**

WE CANE ROMANS **STRAY FROM THE PATH** **THE FAIM** **ICE NINE KILLS** **DANCE GAVIN DANCE**

III Σ Δ Σ **VANDALS** **face to face** *zbrushhead* *AS*

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TALKING LOUD

BANDS CAN DO MORE TO MAKE THEIR TOURS SUSTAINABLE

There are many steps we should take on the road to help the wellbeing of the planet, says
NOTHING, NOWHERE.

I consider myself an environmentalist, and when you look at the nature of touring, it's inherently pretty unsustainable. There's a lot of travel involved, of course, and it takes plenty of resources to keep a band on the road for several weeks. I love making music and sharing that bond, but I think it's important that if you're going to be on tour, you do what you can to reduce your impact on the environment, both through action and education. A lot of us take plenty of steps in our home lives to take care of the environment, so why not take that ethos on the road?

"The steps I'm going to be taking on my world tour this year will be trial and error to some extent, because it's the first time I've done this, but I think it's important that as artists we at least try to do our bit. All of my merch is sustainably sourced, printed on organic cotton and made using recycled materials. We're also partnering with CLIF GreenNotes [clifgreennotes.org], and they're giving us biodegradable VIP bracelets that have seeds in them, which can grow into trees – I think that's rad. Another organisation we're working with is No Evil Foods [noevilfoods.com], and they will be making vegan food available to everyone who comes to the meditation clinics I'm holding alongside the shows. This is all new territory for me, but I'm excited to see what we can do with it.

"I would love to see more artists adopt this approach, because we all have a

"SEEING PLASTIC CUPS STREWN OVER THE FLOOR AFTER SHOWS IS SO DISHEARTENING"

NOTHING, NOWHERE.

responsibility to play our part. Seeing after shows how many single-use plastic cups are strewn over the floor is disheartening to witness, and it's the little things like that that made me think we could all be doing more. As well as bands, it'd be great to see venues and the industry in a wider sense take steps towards being greener. There's been some movement in that regard because the environmental situation is now so dire, and even small steps can make a difference.

"Veganism is another aspect of all this that I wanted to mention. You go to the grocery store almost every day, so why not use that as an opportunity to make an informed choice for the betterment of the planet? Going plant-based is another great way to do your part and cut your carbon footprint considerably." **K!**

NOTHING, NOWHERE. WILL TOUR THE UK IN SEPTEMBER – SEE THE GIG GUIDE



INSTANT EXPERT

NEW FIGHTERS

DAVE GROHL says the new **FOO FIGHTERS** album is "finished". But what do we know about it so far?



1

THERE'S A VERY, VERY OLD SONG ON IT

Well... sort of. Speaking on the Bill Simmons podcast last week, Dave Grohl admitted that album number 10 will contain a track that has a riff he's been working on "for 25 fucking years". "First time I demoed it was in my fucking basement in Seattle," he said. Self-titled-era guitar lines? We are absolutely in.

2

BUT THERE'LL BE FRESH MATERIAL AS WELL, OBVIOUSLY

"Some of those songs, sometimes the best ones happen in 45 minutes," Dave added. "Sometimes it's 45 minutes, sometimes it's 25 fucking years." Given that the lyrics to smash 2005 single Best Of You were also written "pretty quickly", that bodes very, very well.

3

IT'S GOING TO BE "FUCKING WEIRD"

So said Dave back in November last year when the band were "right in the middle" of working on it. In early 2020 the frontman added that, "It's going to be an insane year full of some seriously crazy shit," making it sound as though they'd stuck to that direction. "Fucking weird", "insane" and "crazy", eh? Sounds right up our alley.

4

THE RECORDING PROCESS WAS... A BIT UNUSUAL

"Come on in, the water's fine..." the Foos tweeted last month, alongside a photo of a microphone in an empty bathtub. Dave's certainly given different writing and recording techniques a go across the rock titans' colossal discography before, and this LP is no different.

5

THERE'S A SONG THAT WILL "FUCKING DESTROY" LIVE

While last summer's sets at Reading & Leeds didn't contain any new tunes, Dave did tease before the show, "There is one new song that would fucking destroy and I would love people to hear it." Come on, mate, we're waiting...

6

WE MIGHT ACTUALLY GET TO HEAR IT SOON

With a bunch of shows planned this year, it stands to reason that the Foos will want to debut their most up-to-date material. And from U.S. shows in April/May to a Euro tour in the summer, they'll have plenty of opportunities to do just that. Watch. This. Space.

STAY TUNED TO KERRANG.COM FOR MORE INFORMATION ON THE **FOO FIGHTERS** ALBUM

PANDORA BY RAY ZELL



RAYZELL.COM

ACCESS ALL AREAS
HITCHIN'
A RIDE

London duo **NOVA TWINS**
get cinematic in their wild
new video for **TAXI**





While some bands are presented with various treatment options for promos to accompany the singles they're planning to release, Nova Twins already had the vision in mind for Taxi's video as they were writing the song itself.

"The idea came from this pink Cadillac in our area that we kept seeing," Londoners Amy Love and Georgia South tell Kerrang!. "We imagined ourselves riding round in it, as taxi-driving hit-girls, based in a sci-fi world inspired by all of the action movies we love, like Kill Bill, Sin City, Blade Runner and The Matrix."

Working with Harry Lindley on the video, the band thank the "incredible" director for realising their "crazy ideas, turning them into a reality".

"It was fun exploring the world of CGI animation and green-screen filming with him, not to mention doing our own stunts and bringing our acting skills out for the storyline," they continue. "It felt like we were in our own movie!"

It's a shame we've just missed the Oscars, eh? Still, there's always 2021... **K!**

TAXI IS TAKEN FROM **NOVA TWINS'** ALBUM **WHO ARE THE GIRLS?**, WHICH IS DUE OUT ON FEBRUARY 28 VIA 333 WRECKORDS CREW. THE BAND TOUR IN APRIL AND MAY - SEE THE GIG GUIDE



PHOTOS: NINA LEIGHTON

Nobody liked our
"So, who's Iris?" joke

IRIST

Hotly-tipped Atlanta metallers taking heavy to bold new places...

Sometimes, it's brilliant to be blindsided. Few outfits get to step out into the world with a fully-formed vision, but with their staggering debut album *Order Of The Mind*, not only have Atlanta's Irist done exactly that, but they're already drawing comparisons to the deep darkness of metal heavyweights such as Gojira, Mastodon and Meshuggah. The time to take notice is now.

Fittingly, according to vocalist Rodrigo Carvalho, for his band, intensity is everything. "The rhythms are intense," he grins. "The melodies are intense. The lyrics are incredibly intense. Our choice of words, our symbology, our imagery; it's very deep, very heavy. I'm not sure we could write something chilled, even if we wanted to."

The initial fire was lit a decade ago when Argentinian guitarist Pablo Davila connected with Chilean bassist Bruno Segovia to carve

a mark on Atlanta's Latin heavy music scene. Their invented name – abstractly evoking the ire and singular vision of its authors – became a "blank canvas" onto which influences as varied as Type O Negative, The Mars Volta, The Dillinger Escape Plan, Baroness

and the Latin music of their roots could be merged. Soon, Adam Mitchell (guitar) and Jason Belisha (drums) came aboard, alongside Rodrigo, and an EP's worth of material was

mixed by producer Matt Bayles (Mastodon, Russian Circles). Quickly, they caught the ear of legendary Nuclear Blast and Roadrunner Records bloke Monte Conner (the man who signed no less a band

**"WE COULDN'T
WRITE CHILLED
MUSIC..."**

RODRIGO CARVALHO

GET TO KNOW

Your quick guide to IRIST...

THEY ARE: Atlanta-based metal quintet channelling a world of influences into their ultra-intense, progressive sound. **HEAR:** The horizon-pushing heaviness of debut LP *Order Of The Mind*.

SEE: The killer clip for the album's furious lead single, *Burning Sage*.

MORE INFO: [Facebook.com/Iristband](https://www.facebook.com/Iristband)

than Slipknot) and work on their full-length debut revved into motion almost immediately, with no small amount of wind in their heaving sails.

"I felt like I'd jumped aboard a moving train," Rodrigo says. "I'd gotten a little jaded before I found this band. When I did, I realised they represented something new and unique."

All the while, that intensity was building, and with the release looming, the band are ready to erupt. "This music has been ready to boil over for a while," Rodrigo enthuses. Pablo agrees. "It feels like we've had it in a pressure cooker! This is where our minds have lived for the past couple of years. Now it's time to take it out into the world..."

Brace for impact. **K!**

IRIST'S DEBUT ALBUM *ORDER OF THE MIND* IS DUE ON MARCH 27 VIA NUCLEAR BLAST

NOW HEAR

THIS

ALEX BAKER
from **KERRANG!**
RADIO on the new
music you need to
hear now...

So, I've been doing something a bit different this month: I've been on tour at arenas across the UK hosting Hot Wheels Monster Trucks Live. Like, actual monster trucks. And I tell you, there is something truly epic about watching a 10,000lb truck slamming down on a pile of cars and utterly obliterating them. The sheer force and power of it all made me want to explore some huge sounds, and sweet baby lord have I found some for you!

First up, I've got **Sugar Horse**, who have a doomgaze sound that seems

like it's been crafted in the clouds during a battle between a load of Greek gods. Which might sound grandiose, but it's meant to. The band say they have "a complete disregard for urgency", and that completely shines through in their latest single, Pity Party, where you can feel the vast expanse of their crushing sonic beauty hit you in slow, steady waves. The Bristol band have unsurprisingly piqued the interest of Black Peaks, and they'll be heading out on tour together in April.

Liverpool's **From Inside** are a band I've had my eye on for a while, but they've recently opened a new chapter with a brand new vocalist, Kris Davis, and, my God, have they stepped it up a gear. Their new single, Only You, has all the catchiness of a pop song, but with a widescreen, cinematic sound and signature melancholy that you'd expect from a band who have the express intention of writing music that will help

people through the darker times in their lives. It's one of the weird quirks of music's effect on the human condition: when you feel shitty, listening to sad music somehow makes everything seem better. And therefore, From Inside are brilliant.

To China now, where **Life Awaits** are currently lighting up Beijing's metal scene. With clear influences from our very own While She Sleeps, this lot are out to make a statement with rousing bangers like Captivated, Better Now and the title-track off their latest album, Fluorescent. The latter is a comment on

modern society and our obsession with the artificial aspects of life, rather than the things that really matter. And it's absolutely raging.

Do you feel like you're in need of some honesty? Well, the new band from Ben Sansom (of Lower Than Atlantis fame) is a masterclass in authenticity. **Paper Mill** are the product of two brothers, Ben and Luke, and their best mate, vocalist Matt Rider. Together they've created a debut record that's drenched with thought-provoking lyrics about modern times, and a musical style that marries classic Gaslight Anthem with modern punk. And do you know what? With a sound like that, it's no wonder they already class Frank Turner as a fan. Their brand new EP Past The West Way drops on February 28, and believe me when I say, you are going to love it. **K!**

HEAR ALEX BAKER HOST
THE FRESH BLOOD SHOW
ON **KERRANG! RADIO**,
WEDNESDAY NIGHTS
FROM 10PM

"SUGAR HORSE CRUSH IN SLOW, STEADY WAVES"

ALEX BAKER



Sugar Horse: Dulux deal kicked in, then



Life Awaits: big on lightsabers



Paper Mill: stop slouching and stand up straight, lad

KERRANG!

ROCK CHART

ENTER SHIKARI
are back,
with extra
punctuation.
Marvellous
stuff, lads...

ENTER SHIKARI:
One of them missed
his barber slot...



	ARTIST	TITLE	
1	ENTER SHIKARI	{THE DREAMER'S HOTEL}	NEW
2	LAMB OF GOD	CHECKMATE	▼
3	CODE ORANGE	SWALLOWING THE RABBIT WHOLE	NEW
4	YOU ME AT SIX	OUR HOUSE (THE MESS WE MADE)	NEW
5	ALL TIME LOW	SOME KIND OF DISASTER	▲
6	CROSSFAITH	ENDORPHIN	▼
7	CREEPER	ANNABELLE	▼
8	SPANISH LOVE SONGS	KICK	▲
9	BOSTON MANOR	EVERYTHING IS ORDINARY	NEW
10	IRIST	BURNING SAGE	▲
11	BURY TOMORROW	CANNIBAL	▼
12	NEW FOUND GLORY	GREATEST OF ALL TIME	NEW
13	KVELERTAK	FANDEN TA DETTE HULL!	NEW
14	GREEN DAY	OH YEAH!	▼
15	OZZY OSBOURNE	ORDINARY MAN	▼
16	THE CHATS	THE CLAP	▼
17	ASKING ALEXANDRIA	THEY DON'T WANT WHAT WE WANT	NEW
18	NIGHTWISH	NOISE	NEW
19	SHVPES	HOT HEAD	▼
20	MILK TEETH	TRANSPARENT	▼

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THE FIRST SONG THAT I REMEMBER HEARING



MORE THAN A FEELING

BOSTON (1976)

"My dad is a big fan of bands like Boston, Journey and the Eagles,

so I grew up listening to a lot of classic rock. This one really sticks out in my mind, because it was the first song I remember singing along to with my dad."

THE SONG THAT MAKES ME THINK OF MY CHILDHOOD



THE JOKER

STEVE MILLER BAND (1973)

"It's another song that my dad would put on, but me and

my brothers would all sing along to it. My grandparents lived in another state, so when we went to visit them or we went on a road trip, we would throw on a bunch of songs and sing together. We were like The Partridge Family, but not as good!"

THE FIRST SONG I EVER FELL IN LOVE WITH



FREAK ON A LEASH

KORN (1998)

"The first time I remember really being obsessed with any song

it was this one, when I was about 12 years old. I started experiencing other kinds of music in middle school, and with Korn I remember thinking, 'I don't know what this is exactly, but I love it!' I'd love to say that it was the lyrics that hit me because that's something that's important to me now, but I think it was the uniqueness of the vocals. Jonathan Davis sounded super-weird, and almost creepy at times, and that really stood out for me."

THE SONG THAT MADE ME WANT TO BE IN A BAND



UNDERSTANDING IN A CAR CRASH

THURSDAY (2001)

"It has to be this song, because I was literally watching

Thursday play it when I decided that I wanted to try to be a singer in a band. It was on the 2004 Curiosa festival tour, which they did with The Cure, Muse, and I think Mogwai were on the line-up, too. It was a really diverse and cool festival, and it had a big impact on me. I thought, 'I want to do this with my life.'"

LIFE IS HEAVY

BIRTH.

SCHOOL.

ROCK.

DEATH.

THE WORD ALIVE vocalist **TELLE SMITH** takes a look back at the sounds, situations and experiences that helped shape his life as a metalcore star...

THE FIRST OF MY SONGS I HEARD ON THE RADIO



MADE THIS WAY

THE WORD ALIVE (2016)

"I only listen to the radio when I'm in the car,

so I pulled over when this came on and I messaged my parents. I grew up listening to the radio with them both, and that's how I heard so much music that left a big impact on me. There's no feeling like your band playing on the radio. It's like, 'You made the right choice.'"

THE FIRST EVER SONG THAT I MOSHED TO



A BID FAREWELL

KILLSWITCH ENGAGE (2004)

"My best friend at the time, he ended up passing away a couple of years later,



THE SONG THAT REMINDS ME OF YOUNG LOVE

I MISS YOU

INCUBUS (1999)

"I remember listening to this song a lot when my first girlfriend broke up with me. I was so bummed out about it, but ultimately your first love is incredibly memorable because you don't have a lot of life experience to call on at that point. I'm actually still friends with her. She was the first girl I said, 'I love you' to. She introduced me to Incubus and for that I will be forever grateful, because I still love Incubus."

but he introduced me to metal and metalcore bands like In Flames and Killswitch Engage. He was super into Killswitch, so it would have been A Bid Farewell, which was the song they opened with when I saw them in 2004. That was the year I really started going to shows and getting more involved in the scene."

THE SONG THAT PICKS ME UP WHEN I'M DOWN



THE HOARD

AS CITIES BURN (2007)

"I don't consider myself any kind of religious person, but I do believe there's

some sort of higher power. There's a line that says, 'Grace, make your way to the world / To those who deserve it' and a lot of the song is about how religions say, 'If you do these things, then you'll go to heaven.' It's a passive aggressive, ironic song, because it talks about all the people who are doing things for the wrong reasons. It's about being yourself, being humble and being good. It reminds me to always try to do the right thing."

MY FAVOURITE SONG TO PLAY LIVE



WHY AM I LIKE THIS?

THE WORD ALIVE (2018)

"It's our biggest song and everyone sings

along with it, but a lot of people don't know that I wrote the majority of the music on it. I feel like the music really connects with the emotion expressed in it as well. For me to have one of our biggest songs be one that I wrote is so cool."

THE SONG THAT I'D LIKE PLAYED AT MY FUNERAL



STARÁLFUR

SIGUR RÓS (1999)

"They're probably my most-listened-to band since I've been a touring

musician. I love this song so much. It's beautiful and it's kinda sad, but it's also happy. I hope that's how people will be feeling when I die. I understand that if you've loved me you might be sad, but ultimately, I've loved my life, chased my dreams and been all around the world. I'd hope people would still celebrate me as well, as much as they mourn me."

THE WORD ALIVE'S NEW ALBUM **MONOMANIA** IS DUE OUT ON FEBRUARY 21 VIA FEARLESS RECORDINGS



**“I DO BELIEVE
THERE’S SOME KIND
OF HIGHER POWER”**

TELLE SMITH

Wanna know a secret? Telle had to borrow this jacket to cover up a fresh ketchup stain

NO-ONE KNOWS...

"I GOT ACCEPTED INTO MEDICAL SCHOOL..."

SLOTFACE's HALEY SHEA is a real clever clogs. Well, apart from when it comes to recognising legendary **GUNS N' ROSES** bassists, apparently

I EXPLAINED WHY PUNKS SPIT ON THE AUDIENCE ON NATIONAL TV

"We appeared on this late-night TV show in Norway alongside Liv Ullmann, who is a famous Norwegian actor. We actually ended up being interviewed together, and that led to me explaining to her why punk artists spit on the audience at gigs, which was something I could never have envisaged happening. She was really cool, though!"

I MET DUFF MCKAGAN WITHOUT EVEN REALISING

"We played a show with his daughter [Grace McKagan]'s band, The Pink Slips. When we were warming up backstage this guy came over and asked if he was in our way, and we were like, 'No, you're fine.' Ten minutes later, I realised that guy was Duff McKagan! It was a great show, and The Pink Slips are definitely a band worth checking out."

I HAVE AMERICAN HERITAGE

"My parents are American but I grew up in Norway, so when I was growing up I always felt not completely Norwegian, but not totally American either – I was in a weird in-between place. I was in school during 9/11 and while George W. Bush was president, and I heard a lot of stuff about how Americans are fat and stupid. I don't agree with a lot of American politics, but it's still weird to hear people talk shit about the place, given my heritage."

I WORK FOR AN ORGANISATION THAT PROMOTES WOMEN IN MUSIC

"Everyone in the band works for an organisation to do with music away from Slotface, and the one I work for is called AKKS – we're working towards eradicating gender imbalance in the Norwegian music industry. A lot of what we do is helping young women learn instruments or how to DJ. I spend most of my time as the person on the other end of the computer, trying to help these women achieve their goals."

I WANTED TO BE A DOCTOR

"I was super nerdy when I was a kid, and I always thought I'd do something in science; up until I was 19 I wanted to be a doctor and specialise in genetics. But then we'd already started Slotface, so I decided to stick with the band and things went from there. I did later get accepted for medical school, but I chose to pursue Slotface."

MY BIGGEST REGRET IS WORRYING ABOUT THINGS TOO MUCH

"I used to be so worried about things all through high school and when I was a kid, and most of that was just a whole load of wasted energy. Going forwards, I've tried to learn from that and worry less about things as an adult. There's no point worrying about stuff that's never going to happen, and even if it does, it's probably not going to be the end of the world."

SORRY FOR THE LATE REPLY IS OUT NOW VIA PROPELLER RECORDINGS. **SLOTFACE** RETURN TO THE UK IN MARCH – SEE THE GIG GUIDE



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INCREASE*
IN STREAMING
LAST YEAR.
HARDCORE.**



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£62.99 Impericon.com



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\$299.95 (£232.23) Billabong.com



Behold – shirts for Enter Shikari's new chapter. Could massive purple circles be the big thing at Paris Fashion Week 2020? Maybe. Maybe...
£20 Entershikari.com



Put this Rick And Morty hat on and – voila! – instant, half-arsed Pickle Rick outfit. Also good for keeping your head warm.
£17.99 Impericon.com



BABYMETAL almost sound like a video game sometimes, so it's only a short jump to having 8-bit merch. Digi-tastic!
£15.99 Grindstore.com



Wondering how you're going to carry your vinyl copy of Grey Daze's Amends around? Here's a cool tote. Note: doesn't only carry records.
£12 Uklomavistarecordings.ochre.store



You should always be prepared to go to Milton Keynes, but when you're heading there to see MCR, you need an MCR shirt. There, prepared.
£14.99 Grindstore.com



Quickly hide your feet with these camouflage Converse. But for God's sake, don't forget you're wearing them and freak yourself out.
£50 Converse.com



Rammstein have released another line of wine. Ramm-wine, if you will. It's more palatable than our crap puns, obviously...
€15 (£12.60) Rammstein.de

KOMMUNITY YOUR SCENE

Your pics, your art...
your lives

WINNER!

THAT'S THE WAY TO DO IT

This is @mayakatieneill's drawing of "MIKEY FVCKIN WAY". We didn't realise that was his middle name, so thank you for filling us in, there. To say thank you, and to salute your pic, you've won yourself a vinyl copy of Loathe's excellent new album, I Let It In And It Took Everything! Well done, you. Email us on Feedback@kerrang.com to claim your prize.



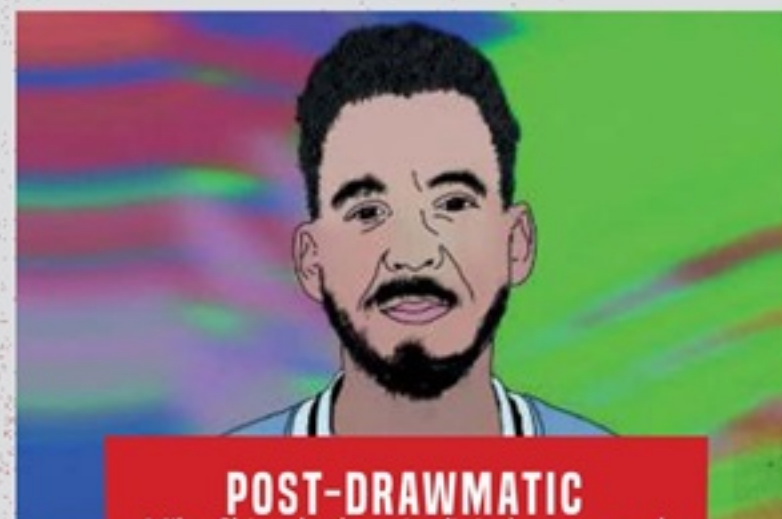
SLIP-COP

It wasn't enough for @fizz239 to get a nice, sensible picture when he met Corey Taylor. Instead, the pair went for "Buddy cop movie poster pose". We're imagining more Police Academy than Bad Boys, mind...



BY ROYAL APPOINTMENT

Here's @LissyLockdown and her boyfriend with Adam Grahn from Royal Republic. Judging by his outfit, you guys ran into him at a Peaky Blinders convention, yes?



POST-DRAWMATIC

Mike Shinoda done in digital, as created by @StumpyPanda01. Great work, and we're into how you've placed him in a sort of retro-futuristic space setting. A bit like nu-metal meets The Matrix.



NO ORDINARY FAN

Here's @lamalditairish when she was lucky enough to meet The Prince Of Darkness himself, Ozzy Osbourne. Your T-shirt is lying, though, Ozzy's the one on the left in this photo.



CAN YOU FEEL MY ART?

Here's a painting @sonovabitch has done of Oli Sykes, and it's awesomely bonkers. It's sort of what we imagine Oli might look like if he finally went the whole hog and got his full face tattooed. Very cool.

NEXT WEEK

WIN A NEW YEARS DAY VINYL BOXSET

As if New Years Day coming back to the UK in a couple of weeks wasn't enough, the California goth-metal crew have very generously given us a copy of their massive Through The Years vinyl boxset to give away! It features all of their albums and EPs

on vinyl, plus Blu-ray stuff and a book of photos hand-selected by Ash Costello herself. To win this awesome (and valuable) prize, simply tweet us your pics and artwork using #Kommunity, or email them over to us on Feedback@kerrang.com!





COVER STORY

RISE AND SHINE

The **LAST YOUNG RENEGADE** experience left **ALL TIME LOW** feeling lost and unsure of their future. A break from the band and side-project success offered **ALEX GASKARTH** and **JACK BARAKAT** renewed perspectives, but before they could move forward, they needed to reconnect with who they truly are. It's time, then, to **WAKE UP, SUNSHINE...**

WORDS: JAKE RICHARDSON PHOTOS: JIMMY FONTAINE

If I'm being completely honest," Alex Gaskarth begins, "our hearts weren't in it."

This stark admission comes as he reflects upon the culmination of All Time Low's campaign for their last album, 2017's *Last Young Renegade*.

Calling it quits wasn't necessarily on the cards, but still, the band had no idea where they were going next. Following what they describe as "pretty much 12 years straight on the road", enthusiasm had been replaced with near-complete burn-out.

The decision was made, therefore, to put everything on hold.

"My mind was occupied by the fact that, creatively, I didn't know what the next step for All Time Low was," recalls Alex, the band's vocalist, guitarist and chief songwriter. "This was the first time that we actually thought the next thing we needed to do was to take some time away, and put a pin in things. If you're tired and inspired, it's not hard to keep pushing, but we were tired and uninspired at the end of the *Last Young Renegade* cycle. If we'd sat down immediately after that campaign came to an end and tried to write a follow-up, I think the end result would've been terrible.

"That was the moment we realised we needed to hit reset on All Time Low."

New album *Wake Up, Sunshine*, unveiled this week, is the ultimate result of that break, but its creation wasn't one that came about purely because of recharged batteries. All Time Low found themselves at a crossroads when they sat down to begin work again last year, a situation that required consideration of what had paid off so well for them in the past, as well as reflection on the trying events of recent times. Soul-searching was needed in order to write what might be the most important album of their career.

Such a revelation might come as a surprise to the wider world. From the outside looking in, it would appear as though things were ticking along rather smoothly. *Last Young Renegade* had been a departure in style, leaning more on alt-pop than the pop-punk sound the quartet – completed by guitarist Jack Barakat, bassist Zack Merrick and drummer Rian Dawson – made their name with. But its critical success had pleased the frontman ("All the reviews said we'd grown up, which was great to read," he remembers), and All Time Low managed to extend the campaign with the release of the well-received pair of singles *Everything Is Fine* and *Birthday*.

For Jack, however, it had all become too much to handle.

"I was exhausted when all of that finally ended," the guitarist says. "It felt like we'd

been at it non-stop for so long. I needed to step away and take a breather. Honestly, things have felt a little suffocating for me in the band in the past, because All Time Low has been my whole life. I've spent more of my years in this band than out of it. At times, that takes its toll."

Jack, like his bandmates, welcomed the break, but rest quickly turned into restlessness. He'd been so used to the structure of his life revolving around band activities that he confesses to "waking up and not knowing what to do" without it.



Rian Dawson: unimpressed by our inability to hold a camera still

"WE WERE TIRED AND UNINSPIRED – AND WE HAD TO HIT RESET"

ALEX GASKARTH

"The absence of the band left me a little lost," he continues. "I was questioning what I was doing with my life."

The meaning Jack was searching for came from an unlikely source. Coping with struggles in his personal life as well as coming to terms with an existence without the demands of All Time Low involved, he got together with singer-songwriter Kevin Fisher and poured his feelings into the pop project *WhoHurtYou*, eventually releasing the EP

Stages in November of last year.

"That was a period of growth and transition for me," Jack recounts. "WhoHurtYou was me finding a path forwards and embarking on a new journey, which was really helpful and something I obviously needed. It was scary to step out like that, but I'm glad I did."

Alex, meanwhile, had a creative itch to scratch of his own. 2019 saw the birth of pop-punk power duo *Simple Creatures*, a band formed with blink-182's Mark Hoppus. Similar to what Jack was doing with *WhoHurtYou*,

this music was a far cry from All Time Low's core sound, the band's two EPs, *Strange Love* and *Everything Opposite*, blending pop-rock with elements of electronica, new wave and '80s synth-pop. It almost sounded like what All Time Low had done on *Last Young Renegade* pushed to the extreme.

"What was driving *Last Young Renegade* was my desire to do something new, and I think that's what you then saw taken further with *Simple Creatures*," Alex explains. "Working with Mark allowed me to do something with no expectations or history tied to it, which I found really beneficial. Doing something new felt good, and it gave me a fresh perspective on All Time Low, and I know it was the same for Jack with *WhoHurtYou*. I've always been at the forefront of the writing for All Time Low, so it was good for him to step away and do something where he could be like, 'This is mine.' We both came back to the table refreshed and ready to go again."

Before Alex and Jack could think about the future of All Time Low, they needed to take stock of their past. The *Last Young Renegade* cycle had

seen them try some new things. Straying from their long-successful pop-punk formula was brave, but not everyone was on board.

"I'd be lying if I said there weren't some uncomfortable moments," Alex acknowledges. "Last Young Renegade was certainly perceived differently than our previous material, and that meant we questioned whether people liked what we'd done. The fan response wasn't what we were used to, and I think some people didn't know what to do with the songs. There were definitely times when the reaction felt disappointing, because we'd poured ourselves into making something different and it didn't seem to connect with people right away."

The original vision Alex had for *Last Young Renegade* was an even greater departure than that which fans actually received. He now admits that it was initially envisioned as a full-blown concept album set in a "Stranger Things-esque, Upside Down world." There was even a suggestion that the band might break

"Welcome to the Jack
Barakat school of
finger-painting"



Some of ATL were more easily distracted than the others...



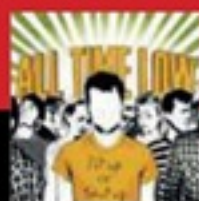
RANK AND FILE

ALEX puts the band's back catalogue into order, from his least to (ahem) all-time favourite...

8

PUT UP OR SHUT UP (2006)

"This is a fucked-up thing to ask someone to do! These are my babies, and I know my ranking will bum people out. I kinda hate you for asking me to do this! Anyway, my least favourite is the EP, because it's the rawest and most uninformed of our records. When I listen back to it, I cringe a bit."



7

DIRTY WORK (2011)

"There was a lot of negativity surrounding this album, which is a real shame because it's got some fucking good songs. I'd say Dirty Work is 75 per cent on the way to being a sick record, but we made a few miscalculations. It's less the music and more the memories of that time that's led me to place that album so low."



6

FUTURE HEARTS (2015)

"This is sixth purely because the other albums have to go after it (laughs)! For various reasons, our remaining records rank higher. I do really love Future Hearts, though – it's an album that I feel really helped define our band, and it's got some classic All Time Low songs on it."



5

LAST YOUNG RENEGADE (2017)

"Last Young Renegade was a necessary step for us, but it definitely feels like a tangent within the context of the band and the other albums we've made. This album doesn't define All Time Low. Looking at the big picture, it was a growing thing that as a band we needed to do."



4

SO WRONG, IT'S RIGHT (2007)

"This is the record that started it all, but it does feel a little like amateur hour when I listen back to it. It's like looking at an old school photo. I know me saying that will upset some fans, though, because I understand it's held in high regard by a lot of people."





free of the All Time Low monicker and perform as 'The Young Renegades' on tour.

"I wish we'd leaned into the conceptual side a little more," he admits now.

It's clear that, despite it being a solid record, All Time Low's identity had become muddled. The desire to get away from the juvenile, joker-in-the-pack image they had cultivated on their early pop-punk classics was understandable. After all, the members of All Time Low are now men in their 30s. Alex even goes as far as to reluctantly accept that there's a "brand" around ATL built largely upon what they were doing a decade ago – something which, particularly in recent years, he's been looking to shake.

Simultaneously embracing the past and forging a new way forward had become a challenge, but 2019's

10-year anniversary of *Nothing Personal* marked an opportunity for Alex, Jack, Zack and Rian to reflect on where the band had once been, and analyse the clues it may hold for their future.

It's Still Nothing Personal: A Ten Year Tribute, released last year, saw the quartet re-record their breakthrough third

album, alongside a string of anniversary shows. Getting to grips with the material that set them on the path to stardom sparked a period of reflection, as they reminisced about the songs that put them where they are today, and looked at how the unadulterated energy of that album could inform All Time Low's next move.

"The *Nothing Personal* celebrations reminded us what makes this band special," Jack says. "It demonstrated what sets us apart, and we took that into the new material. It felt like a fitting way to end one era and welcome in a new one."

All Time Low's rapid rise in the rock world meant that, by the time *Nothing Personal* rolled around, they had producer hook-ups and co-write opportunities galore. The band went from writing in Alex's basement to working on songs with people such as Terius Nash, a man credited on the song *Too Much*, who has also co-written pop hits by the likes of Britney Spears and Rihanna. It wasn't the kind of creative environment afforded to many young pop-punk bands in 2009, but fast-forward to 2019, and off the back of celebrating the legacy of their biggest hits, Alex decided it was time to go old-school.

Hitting up Rian, he suggested All Time Low should book their drummer's studio in Nashville, Tennessee for a month and do things the way they used to – four friends in a room with no outside influences offering input. It was there that *Wake Up, Sunshine* was born.

"There was no pressure or expectation, just us getting in a room and seeing what happened," Alex recalls. "That approach continued throughout the rest of *Wake Up, Sunshine*'s creation. We didn't allow any outside pressure. We locked ourselves away and jammed like you do when you're first starting as a band. It reminded me of what making *So Wrong, It's Right* was like. We hadn't worked that way in a long time."

A trio of exciting new songs quickly flowed.

There was *Some Kind Of Disaster*, the upbeat yet confessional first single, as well as summery smash *Getaway Green* – which the band would go on to debut at their 2019 headline slot at Slam Dunk – and pop-punk rager *Melancholy Kaleidoscope*. All Time Low were living in the moment, rolling with whatever felt right and making music that made them happy.

"It felt good to be in a room making music with the boys again," Alex remembers.

After hearing those early ideas, Jack also sensed a rebirth was on the cards.

"I remember hearing the initial songs and my first thought being like, 'Fuck, I'm excited for this!'" he says. "Alex had smashed it – it was a great starting point."

This time around, though, Jack felt he had more to offer. After acting as a primary creative force with *Who Hurt You*, he wanted to be more involved in shaping All Time Low's future.

"I had a big hand in writing a couple of the songs on this album, which was a great feeling," he enthuses. "In the past, I didn't have the confidence, and to be honest, the knowledge, to be able to contribute in a major way. But writing songs and lyrics with *Who Hurt You* and finally being able to tell my story with that band meant that coming into *Wake Up, Sunshine*, I was feeling a lot more creative and confident about my All Time Low ideas. More than anything, it felt great to finally be someone in the band who was more than a performer or the guy who provides comic relief onstage."

The song *Monsters*, an exciting collaboration with hip-hop artist blackbear, was one such song bearing Jack's mark. A vibrant coming together of pop-punk, alt-pop and rap, it's the kind of thing the band were shooting for on *Last Young Renegade*, yet retains the spikiness and energy that characterised the All Time Low of old. It's a track that was written during the second part of *Wake Up, Sunshine*'s creative process, whereby the band had relocated from Nashville to Palm Desert in California.

"We literally drove everything we needed for a studio out to a house in the desert with our producer, Zakk Cervini [Poppy, Yungblud]," Alex says. "What made this record really special was that for the first time in many years we were living together while we were writing

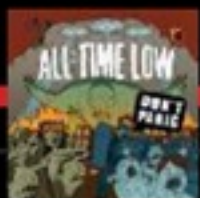
"THE ABSENCE OF ATL LEFT ME QUESTIONING WHAT I WAS DOING WITH MY LIFE"

JACK BARAKAT

③

DON'T PANIC (2012)

"Don't Panic ranks high because it was our saviour. It came after a really tumultuous period that left us feeling very unsure about things. We'd left our first major label following a traumatic record cycle for *Dirty Work*, and *Don't Panic* came along and acted as a soft reset for our band. It got us back on track."



②

NOTHING PERSONAL (2009)

"Looking at things historically, this is number one. *Nothing Personal* is objectively the definitive All Time Low record – it ensured we were in this for the long haul, and solidified us as a band that could have staying power. It's got some of our biggest songs, like *Weightless* and *Therapy*, on it, too."



①

WAKE UP, SUNSHINE (2020)

"Shamelessly, I'm declaring our new record the best one we've ever made. *Wake Up, Sunshine* takes the best elements of each era of All Time Low and blends them together into a shiny new version of the band. I'm really proud of it, and I'm convinced the songs will become staples of ours."



and recording. We'd wake up, get breakfast, grab instruments and start playing."

Throughout *Wake Up, Sunshine*'s 15 tracks, you can hear that sense of rejuvenation and reconnection with All Time Low's past. There are a couple of songs – *Pretty Venom* and *Basement Noise* – which stray more towards alt-pop territory, but in no uncertain terms this is a pop-punk record, infused with massive choruses and *carpe diem* spirit. Infectious tracks such as *Clumsy* and *Safe* are sure-fire anthems, the latter finding Alex triumphantly declaring, 'Put the car in drive and don't stop running 'til you're long gone.'

It sounds exactly like the kind of thing you'd expect a group who came up in the pop-punk world to be making now they're grown men. *Wake Up, Sunshine* is a throwback to the ATL of old, but it doesn't simply replicate the past, striking a key tone of youthful vibrancy throughout.

It's a feel-good listen, but that doesn't mean the band, and Alex in particular, didn't get put through the emotional wringer in order to make it.

"One overarching theme that inspired *Wake Up, Sunshine* is that of getting better and feeling comfortable in your own skin," Alex offers. "The title is about waking up to a new life and feeling rejuvenated, but it's also a call to action. Coming up with the title was like me grabbing myself by the collar, slapping myself in the face and saying, 'Wake up, dude! It's time to do things right.'"

"I've been through some dark times recently," he continues. "Coming out the other side was a big thing on this record. I've been struggling with anxiety and my identity, and that gets both explored and put to bed on *Wake Up, Sunshine*. This album is me coming to terms with who I am, as well as reflecting on where we've been with the band and looking to the future."

Having gone through a sticky patch collectively and as individuals in recent times, 2020 finds All Time Low returning with a renewed sense of faith in the music they've been making for the past 16 years, and *Wake Up, Sunshine* sees them wearing their scars with pride. The reception awarded to *Getaway Green* at Slam Dunk, and the subsequent online clamour for it to be released has given them confidence that the direction they're heading in – one which

"THIS ALBUM IS ME COMING TO TERMS WITH WHO I AM"

ALEX GASKARTH



Zack Merrick spent his time away from ATL becoming a qualified chiropractor

builds on and embraces everything they've done up to this point – is the correct one.

The outpouring of love for *Some Kind Of Disaster* and its lyrics ("It's a message from me saying, 'Despite everything I put you through, thank you for still being here with me,'" Alex says), meanwhile, has helped him come to terms with his anxieties, flaws and mistakes.

"It's about that first step in the process of sitting down and confronting your demons and vices," Alex says of the openness with which he approached *Wake Up, Sunshine*. "Denial, dismissiveness and the feeling of inadequacy are all present. That song in particular is about acknowledging how people screw up, but that we're stronger when we forgive, both others and ourselves. All told, this music is an ode to important people in my life, particularly the fans."

Despite fan adoration and lyrical honesty, though, it's the bond between the four men in All Time Low that shines brightest on these songs. The creation of this album has seen Alex, Jack, Zack and Rian grow as people and as artists, and rediscover their identity as a band. And in their eyes, it's the friendship between them that's holding this all together in 2020, just like it did in 2003.

"It says a lot that you can put the four of us under a roof in the desert and we can make a record without killing each other!" Alex jokes. "But in all seriousness, we grow together in this band – we're always there for each other and act as our own internal support system. Even when times get rough, we resolve things before they get unhealthy. We've got such a good thing going in All Time Low, so there's no reason to do what a lot of bands do and blow themselves apart over petty shit. When you've got it this good and you're still making new fans over 15 years after you started, egos aren't necessary."

"The year off was a great reminder of how special what we have with All Time Low is," Jack adds. "Being away from it for a while, I realised that I was probably taking it for granted. It's easy to get lost within it all and feel like you need to get away to do something else. Going away, doing another project and then coming back and playing those *Nothing Personal* shows gave me a newfound respect for how amazing what we've built with All Time Low is. It's made me value what we have that much more."

Despite all the pressure, expectation and turmoil that comes with this life, things still feel as good as they did when All Time Low first

embarked on this journey, seemingly.

"They absolutely do," Jack concludes. "We started off as friends and we've been through a lot of changes in life and with the band, but I think those experiences have brought us closer together. We're a family, really, and I see the bond between us as unbreakable now. This band, in my eyes, is together forever."

He pauses.

"In fact, All Time Low doesn't even feel like a band anymore. We're brothers. That's what makes this special." **K!**

ALL TIME LOW'S WAKE UP, SUNSHINE IS DUE OUT ON APRIL 3 VIA FUELED BY RAMEN/ATLANTIC. THE BAND PLAY TWO TINY UK SHOWS THIS WEEK AND THE READING & LEEDS FESTIVAL IN AUGUST - SEE THE GIG GUIDE FOR INFORMATION

Alex just didn't see the 'wet paint' sign in time

ETERNAL SUNSHINE

He's been there and done it all now, so what advice would ALEX offer to the next generation of budding rockers?

TRUST YOUR GUT

"It's easy to want to please everyone and take on advice that you know isn't the best for you. Wanting to please people is natural, but when it comes to the creative process, it needs to be your vision – compromising that isn't the way to go."



DON'T BE TOO SELF-CONSCIOUS

"I've developed a lot of anxieties over the years and questioned silly things like whether I look cool onstage... and even less important things like if my hair looks good in a picture. I know this is something a lot of people deal with, and my advice to anyone struggling with that would be to acknowledge that you're more fun when you're you."

DON'T DRINK TO EXCESS

"This might sound a bit boring, but it's a solid, sensible piece of advice. I wish, when I was getting hammered, there had been someone telling me, 'Dude, chill out a bit, you're good.' I think drinking less is good for anyone, really."



LIVE IN THE MOMENT

"Make sure to stop and smell the roses. There are times when you're in this thing where it can be easy to forget everything you've accomplished. Appreciate how good you have it – don't strive for more just for the sake of it."

DON'T BE AFRAID TO SAY NO

"Throughout our career there've been times where we've said 'yes' to everything, and subsequently mistakes have been made that could've been avoided if we'd have objected. The power of the word 'no' is an important thing for a band."





KERRANG!

SHOTS!

NEW FOUND GLORY

KERRANG!

SHOTS!



LAMB OF GOD

PHOTO: TRAVIS SHINN

KERRANG!

SHOTS!

ASKING ALEXANDRIA



KERRANG!

SHOTS!

BOSTON MANOR



KERRANG!



ENTER SHIKARI

PHOTO: DEREK RIDDERS

KERRANG!

SHOTS!

VUKOVI

PHOTO: STEPHEN OLMAN



THE K! INTERVIEW

**“ I MISS BEING
out with the guys,
**AND I MISS
TOURING,**
but I haven't stopped
PLAYING...”**

**TONY IOMMI
BLACK SABBATH**

WORDS: PAUL TRAVERS PHOTOS: TOM BARNES

Fifty years ago, the debut album by a bunch of working-class kids from Birmingham changed the course of musical history. With that one self-titled record, released in February 1970, Black Sabbath pretty much *invented* heavy metal. And no-one was more important in the band's development and continuing story than guitarist and chief sonic architect Tony Iommi.

Born into a musical family, he took up the guitar in his teens, but found his career abruptly curtailed, just as it was about to take off. The young six-stringer had been offered a role in a band called The Rockin' Chevrolets who had a European tour in the offing, but before they could depart he sliced the tips of two fingers off in an

industrial accident. Determined not to be beaten, he began experimenting with ways he could continue to play and this in part helped shape the low, sometimes slow and above all monstrously heavy sound that would define Black Sabbath for close to the next five decades.

That sense of level-headed determination would also prove important as Tony kept a firm hand on Sabbath's tiller and steered them through some turbulent waters. The '70s saw a string of classic albums along with an increasingly blurry haze of alcohol, drugs and self-destruction, which ended with the band parting company with frontman Ozzy Osbourne. The '80s and early '90s contained peaks and troughs, but Tony slogged on, eventually becoming the band's only constant member.

Tony Iommi: heavy
metal legend





IRON MAN

The inside track on metal's first guitar god...

BORN: February 19, 1948, in Handsworth, Birmingham.

LIVES: The Cotswolds, England.

EDUCATION: Birchfield Road Secondary Modern School along with Ozzy Osbourne, who was in the school year below.

BANDS: The Rest, Mythology, Black Sabbath, Jethro Tull, Heaven & Hell.

SPECIAL SKILLS: Crushing riffs and wailing solos combined with a surprisingly dexterous and versatile touch.

MOST LIKELY TO SAY: "I've come up with another riff!"

LEAST LIKELY TO SAY: "Do you know who I am?"

HE'S A LEGEND

BECAUSE: He was the musical driving force in the band that invented metal.

Tony bemoans yet another
plectrum lost to the guitar
plate netherland

For a living legend, the guitarist remains incredibly humble and down-to-earth. "I feel more like a half-dead legend at the moment," he chuckles. "It is nice to have that label, I guess. Because we've been in it so long, and we're one of the few bands from that era where we are all still alive!"

If you want a good indicator of the regard in which he is held by his fellow musicians, take a look at the collaborators on his turn-of-the-century solo album *Iommi*, with the likes of Phil Anselmo, Henry Rollins, Dave Grohl, Billy Corgan, Serj Tankian and more all falling over themselves to take part. Quite simply, Tony Iommi is one of the most influential figures of any era or musical genre.

What first inspired you to want to be in a band?

"I started off with an accordion, which I really didn't want to play, but all my family played it. I actually wanted to play the drums, but I wasn't allowed a kit and we couldn't afford one anyway. So I got interested in the guitar and listening to the Top 20. The Shadows were on and I took to what they were doing. They were one of the only instrumental guitar bands I knew then."

How much did losing your fingertips lead to the development of the Black Sabbath guitar sound?

"I had to come up with a totally different way of playing. I came up with an idea of using lighter strings, so I made a set up from banjo strings. Then I had to work on the guitar and make the frets lower, because of the thimbles I wore. It was quite a big process and it helped me come up with an even bigger sound, because I couldn't play like I did before the accident – I couldn't play full chords. I had to come up with a way of making the sound bigger within my capabilities at the time."

How did you make the prosthetic fingertips you used?

"I made the first ones out of an old Fairy Liquid bottle! I melted it down into a ball, got a hot soldering iron and made a hole in it so it fit on my finger. Then I sat for days and days filing it down to the shape of a fingertip. Then I had to find something that would grip the string, because the plastic slid off. I tried different materials I would glue on, and I eventually came up with using a bit of an old leather jacket. I've still got some bits of it left."

Where did Black Sabbath's sound and aesthetic come from?

"I was in two bands with [former drummer] Bill Ward before Sabbath, but it was only when we got together with Ozzy and Geezer [Butler, bassist] that we started developing a sound. I actually joined Jethro Tull for a short while. It wasn't really for me. They worked to a strict regime, whereas we would roll in at any time and start playing. To have some plan we could work towards was good for us, though. We started rehearsing at 9am and taking it more seriously then. We started writing our own songs too. The first one was *Wicked World*, which was a bit

jazzy and a bit heavy. Bill and I liked jazz stuff, so we incorporated that within Sabbath. And it developed into that sound."

Your debut album just turned 50. Back in 1970, could you ever have conceived of that kind of longevity or legacy?

"No, we loved playing and that was it. You never really thought about how much money you were going to get or anything else. You just did it because you loved it."

Did it feel like you were making something special at the time?

"It absolutely did. Because writing those songs, we knew we had something different. There was nobody else out there playing anything like what we were playing. That was good and bad, because there was no internet back then. You

enough songs. The first album was done and mixed in two days and *Paranoid* was done in about five days, but we had to come up with a two- or three-minute song. I came up with this riff and everybody liked it, so we made it into a song and that was *Paranoid*. Then it was released as a single and it became popular. We started doing TV shows like *Top Of The Pops* and things like that, but it really wasn't us. We weren't a pop band. We were getting screaming kids who'd come out for a bit but then they'd move onto somebody else after a few weeks."

Vol. 4 in 1972 was initially going to be called *Snowblind*, after your song about cocaine. Were the substance abuse issues starting to get out of control at that point?

"A little bit, yes (*laughs*). I've got to say we had a great time making that album, though. It was fantastic, we'd rented a house in Los Angeles and we all lived there together. We had such a great time, we rehearsed and wrote in the house and we got the album done. But yeah, there were a lot of drugs around!"

When you eventually had to let Ozzy go, was that a difficult decision to make?

"Well, we didn't really have any option. We were in Los Angeles again, and we'd rented another house. I was dealing with the record company at the time. I'd check in with them and they'd ask how things were going and when they could hear something. And I'd go, 'Oh, soon.' But we hadn't done anything. Really, Ozzy wasn't into it in those days, and he'd be the first to admit that. He was going through a lot of stuff, but he'd disappear for a couple of days, or be so out of it. None of us were angels, but at that time we looked to Ozzy to come up with some melodies or something, and he just didn't. It came down to Ozzy having to do something or he had to go. It was all very sad, and it was very awkward, but we had no choice whatsoever. Otherwise, the band would have broken up."

Then Ronnie James Dio stepped in and brought with him a change in sound. Did that also usher in a different energy and attitude?

"Absolutely. When Ronnie came in we really got down to business. We didn't want anyone who sounded like Ozzy – if there could even be anyone who sounds like Ozzy. Ronnie was ideal. He had much more of an operatic voice. We were all excited about it. It was a challenge for us again, we had to prove something and I think it kicked us all up the arse."

Just to put you on the spot, who's your all-time favourite Sabbath singer?

"Oh God (*laughs*). You can't do that, you can't really say, because every era has been good. Obviously Ozzy is the one from the original line-up, so it was great to re-form with him, but they're all very different. I mean, Ronnie was superb – a great singer. Ozzy is the great showman, with a unique voice. And later down the line we got in Ian Gillan, Glenn Hughes and



couldn't throw the music out there like you can nowadays. You had to play in small clubs and get people to listen to what you did. We built up a fanbase, but really we had to go to Europe first, that's where we started getting work. It was harder to get work in England, especially playing what we were playing."

How does it feel to be seen as the guitarist in the band that birthed heavy metal?

"Well, what can you say? It's brilliant, really. It's a great honour that we've been cited as that band. We started something all those years ago that we enjoyed, and it has lasted within people. Heavy metal, heavy rock, or whatever you want to call it, the fans stick with it."

Was it surreal when second album *Paranoid* hit Number One later that year?

"When we made that album, we didn't have

Tony Martin. I don't think Tony was really given enough of a chance, even though he was with me for 10 years. He deserved a lot more credit."

Was that late-'80s period a difficult time with all of the line-up changes?

"It was very difficult for me trying to keep the band together, but I wasn't going to give up on it – I believed totally in what I was doing. When somebody leaves, you look for a replacement, but it's hard. You can't replace the original line-up, musically or vocally. It becomes a different thing. You might bring somebody in who can play those songs, but it's never quite the same. So when we got back together with the original Sabbath, instantly it was *there*: the sound, the feel, everything. It's not always how great everybody can play individually, it's a certain thing that you have."

Did you all need to grow as people before you could work together again?

"I suppose by doing our own things and then eventually coming back together, we all appreciated it and respected each other more. When we got back together, we had all lived a longer life and seemed to really appreciate what we had. So when we started playing together again, it was really great."

You were also working with Dio again in Heaven & Hell when he became ill. How did his passing affect you?

"It was really difficult. Up until that period when we were touring with Ronnie he was amazing. He would go on and on. But he used to say to me just before we went onstage, 'Oh, I've got a pain in my stomach, I've got indigestion.' I kept saying to him, 'You need to get that sorted out' and he said, 'Yeah, I will when we finish the tour.' But of course it was too late [the singer died from stomach cancer in 2010]. That line-up was great, though, I loved it. We had *The Devil You Know* come out [in 2009], and that album was in the charts, everything was going good and then, 'Bang!' It was very sad."

The final Sabbath album 13 came out in 2013, making it the first in 18 years. Were there worries about capturing that magic again?

"Well, to be honest, when we were doing that album I didn't expect to be living too long after it, because that's when I developed cancer. So, I didn't know what was going to happen. Everyone was working at the studio in my house, where we were writing and playing. I couldn't see much beyond that album, because I didn't know if I would be able to tour or anything. I had to look at things quite differently. But again, for me having cancer at the time, it really brought us closer together and the rest of the band really did support me. They'd come to my house and if I'd had chemo that day or a couple of days before, they'd go, 'Oh, don't worry about it if you don't feel like it. Go have a lie down or whatever.' They were really supportive."

Did you channel any of what you were going through into the music?

"I'm sure I did, yeah. I was constantly writing, because it was urgent for me to get what I was feeling down and play it, because you never



Tony, not impressed by Ozzy's larking around as per

know. As far as I was concerned, I was on a time limit. So it was great to work in my own studio."

Were those final Sabbath shows a somewhat bittersweet experience?

"Yeah, but I think we all enjoyed them. We could have carried on, but it got to a point where I was getting a bit concerned with my health. I thought, 'I can't keep doing this, going around and around [the world], because it's a lot of stress. You're flying all the time, and getting into the hotel at 3am after gigs. I remember talking to my oncologist and he said, 'You've got to be careful, you can't overwork.' So I started thinking about it, and I didn't want to bring it back on."

How is your health now?

"Okay, I think. I always go for check-ups and keep on top of it as much as I can, but for me it was time [to bow out]. You feel this clock inside, it tells you that you need to slow down and call it a day. The problem with a big world tour is that you have to commit to it. You can't get halfway through and go, 'I'm tired now, I want a rest.' You've got all your crew and people who are employed by it. You have your stage set

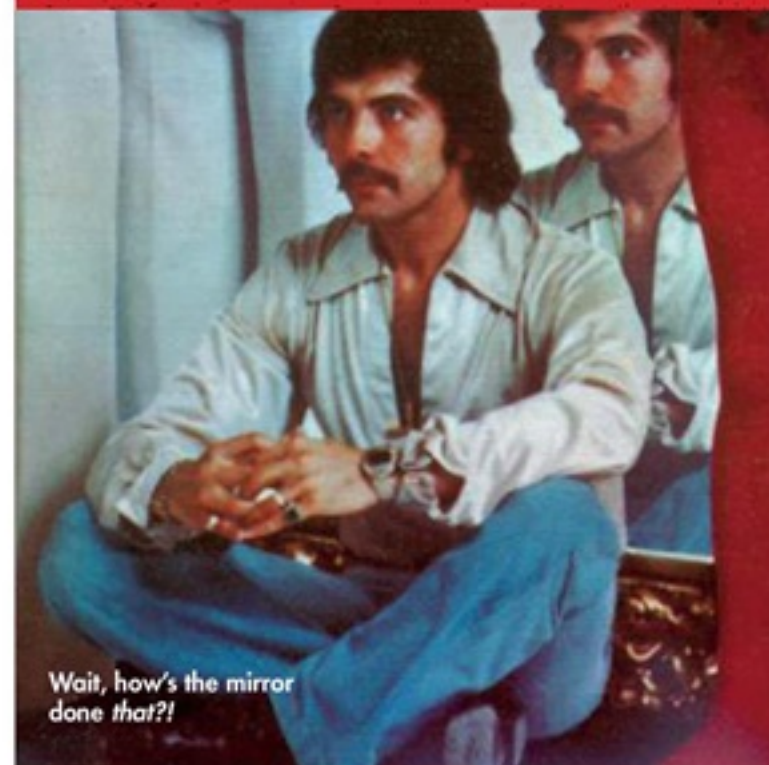
that needs to be paid for, and the whole thing can be over a million a week in expenses. So everything has to roll on, it's like a big machine. If it was a case of doing it for a couple of weeks then leaving it a while, that would be different."

Did it feel fitting that you drew the final curtain on all things Sabbath in Birmingham, back where it all began?

"Yeah, I think so. I did say to the others that we should finish in Birmingham, because that's where we started. It was really good that we did. Although now I miss being out with the guys, and I miss touring, but I haven't stopped playing. I still play at home, but going out for a year on tour? That's in the past now."

What has been your proudest achievement?

"I think having so many people stick with us and believe in what we were doing. And to start a sort of music that didn't even exist before us. We put heavy metal on the map, if you like, and helped launch a lot of other bands through that. It's a great achievement that we've been able to do that, and to have other bands recognise us as an influence." **K!**



Wait, how's the mirror done that?!



The Ronnie James Dio Heaven And Hell years



Tony and Dave Grohl, showing off their 2018 KI Awards

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A snapshot of Rage Against
The Machine's scorching and
legendary live intensity

K! SPOTLIGHT

MAKE THE WORLD RAGE AGAIN

While disastrous climate change is upon us, the world of politics is in turmoil, and inequality and division continue to worsen, it's difficult not to feel like everything is in ruins. The return of **RAGE AGAINST THE MACHINE** could not have come at a better time, then...

WORDS: PAUL BRANNIGAN

On the afternoon of April 29, 1992, four Los Angeles police officers were acquitted of charges of assault following the March 3, 1991 arrest of taxi driver Rodney King. The brutal beating meted out to King, painfully reminiscent of the worst violence visited upon civil rights activists by southern police forces in the early 1960s, had been captured on videotape, and widely broadcast on news networks worldwide, so the Californian court verdict was understandably met with outrage – though, significantly, not disbelief – in the city's African-American community, long the victims of discrimination.

Interviewed among a group of protestors outside the Simi Valley courthouse on April 29, Boyz n the Hood film director John Singleton warned that the judgement could inflame long-standing tensions in the city. "By having this verdict," he predicted, "these people lit the fuse to a bomb." His words would prove prophetic. Over the next six days, rioting spread like wildfire across Los Angeles, resulting in 63 deaths, over 12,000 arrests and the destruction of one billion dollars worth in property, before order was fully re-imposed.

Six months on, the city's most politicised rock

band, Rage Against The Machine, unleashed a riot of their own. With its sleeve artwork featuring an iconic image of the self-immolation of Vietnamese Buddhist monk Thích Quảng Đức in Saigon in 1963, the multi-racial collective's fiercely confrontational self-titled debut album served as a searing state-of-the-nation address from those same burned-out streets, shining searchlights on institutionalised discrimination, racism, injustice, oppression, inner city poverty and the abuse of power. The defiant, provocative message at its core was neatly encapsulated, on its incendiary lead single Killing In The Name, in one unforgettable lyric: "Fuck you, I won't do what you tell me!"

In a decade which saw the rise of grunge, pop-punk, nu-metal and emo, there's a strong case to be made for Rage Against The Machine – vocalist Zack de la Rocha, guitarist Tom Morello, bassist Tim Commerford and drummer Brad Wilk – being the most impactful and important rock band on the planet. Over the course of three landmark albums – that peerless 1992 debut, 1996's *Evil Empire* and 1999's *The Battle Of Los Angeles* – the quartet authored a hard-hitting, fearless body of work that today sounds every bit as powerful and inspirational as it did upon its initial release.

In 2000, they called time on things, worn

down by the intensity of their mission, but not before recording a covers album, *Renegades*. Their interpretation of classics by spiritually like-minded artists such as Bruce Springsteen, Minor Threat, MC5 and Afrika Bambaataa, left a breadcrumb trail of discovery for fans willing to delve into the original inspirations fuelling their disaffection.

The quartet first reignited their will to fight the good fight once more in 2007, and saw them through until 2011, serving as an opportunity to take a degree of credit not wholly offered previously. Sadly, the same issues which first sparked their fury into flames remained as prevalent as ever. Scoring 2009's UK Christmas Number One single with *Killing In The Name*, powered by an online campaign to undermine X Factor boss Simon Cowell's chart hegemony, was an unanticipated bonus, "a wonderful dose of anarchy" as guitarist Tom recalled. Yet, despite sales of 16 million albums across the band's career, when interviewed by *K!* in 2017, Tom unsentimentally declared *Rage Against The Machine's* career a "missed opportunity" and "a promise unfulfilled".

"I was aiming to bring down governments," the guitarist insisted, entirely seriously.

Now that fight continues. Accompanied by an image of anti-government protests in Chile, news of Rage's second reunion broke on Instagram in November, with the announcement of five U.S. gigs in March and April, including a brace of headline shows at Coachella. In February, the quartet revealed touring plans worldwide – including headline appearances at Reading and Leeds festivals – scheduled under the Public Service Announcement tour banner.

It's no coincidence, however, that rock's most fiercely political band are returning in the run-up to a U.S. presidential election. Speaking in 2017, Tom Morello declared President Donald Trump, "a singularly dangerous person", and the guitarist is already closely monitoring the party primaries which serve to narrow down the field for the 59th quadrennial presidential election, scheduled for November 3. The organisational clusterfuck which marred the Democratic Party's Iowa caucus prompted Tom to take to Twitter on February 6, posting that, "If what happened in Iowa had happened in Iran or Venezuela there would be calls for a U.S. invasion to topple a democratic regime." Expect further commentary as the contest intensifies.

Critics have long sneered at the band's faith in the power and potential of music to empower, educate and effect change, but from day one the quartet always backed up their sloganeering with conviction and grassroots activism. In their original incarnation, RATM were tireless advocates for social justice, embodied in Harvard graduate Tom's formation of the Axis Of Justice alongside System Of A Down frontman Serj Tankian, or Zack working on the ground with the Marxist Zapatista rebels in Mexico, or donning a suit and tie in 1999 to testify before the United Nations' Commission On Human Rights, calling for a fresh trial for Mumia Abu-Jamal (the journalist and former Black Panther who spent 30 years on Death Row after being convicted, controversially,

for the 1981 killing of a Philadelphia police officer). Their re-formation is likely to propel the four outspoken musicians to the forefront of campaigns for political and social justice once more: indeed Rage have already stated that proceeds from their first three comeback shows will be donated to immigrants rights organisations. Heaven knows there are no shortage of social ills for the band to rail against in 2020. They return at a time when communities in the U.S., and internationally, appear more divided than ever, with far-right political views gaining traction and activists of every stripe dismissed as "snowflakes" in a culture war stoked by mouth-for-rent media



Zack, reacting as you might expect to someone telling him what to do

"DANGEROUS TIMES REQUIRE DANGEROUS SONGS..."

TOM MORELLO

commentators. One thing is certain: this band will not shirk from any fight.

Inevitably too, RATM's comeback will be met with a degree of cynicism. It may be instructive here to recall just how thrilling their three studio albums first appeared, and how utterly vital and relevant they remain. In weaponising their songs of resistance, the quartet drew upon influences from Led Zeppelin (riffs, dynamics), Public Enemy (polemics, production), The Clash (imagery, integrity) and The Last Poets (rhymes, radicalism) to fashion an electrifying, contemporary vocabulary for rock music. Though the notion of mixing hip-hop, hard funk and harder rock was not, in itself, revolutionary – Rick Rubin's pioneering work with Beastie Boys and Run-DMC cannot be overlooked – that fusion had never sounded so fresh and

fearless, with Tom Morello's attack-mode riffs occupying a sonic space somewhere between 'police siren' and 'ticking time bomb', while Zack spat righteous, riveting bars like a street-corner preacher, midway between poetry, prophecy and pre-apocalypse threat.

Beyond its impassioned first single, Rage's debut album is packed like a nail bomb with apoplectic anthems. *Bullet In The Head's* message links the media to political manipulation ('*They say jump, you say how high*'), a topic which remains prescient, not least in the wake of investigative journalist Carole Cadwalladr's dissection of the Facebook-Cambridge Analytica data scandal, while *Know Your Enemy* finds Zack critiquing the failure of the American Dream for the marginalised, sneering '*The Land Of The Free? Whoever told you that is your enemy!*' *Evil Empire* has lost none of its caustic insight either, with *Bulls On Parade* still on-point in examining America's bully-boy tactics when dealing with Mexican immigration, and *Vietnow* offering a prophetic vision of the modern age with its savage assault on the inflammatory rhetoric and lies peddled by hard-right media.

Moving on to *The Battle Of Los Angeles*, Testify's nods to George Orwell's 1984 – '*Who controls the past (now), controls the future. Who controls the present (now), controls the past*' – seem frighteningly perceptive, as do the references to '*a terror era coming through*' on *Voice Of The Voiceless*. And while elements of Rage's uncompromising spirit, soul and integrity are easily detectable in both contemporary rock (*Refused*, *Rise Against*, *Stray From The Path*) and hip-hop (Kendrick Lamar, Childish Gambino, Run The Jewels) in 2020, there's much to celebrate in the return of the original unit with fire in their bellies once more. The problems they sought to address certainly haven't disappeared, indeed

they only seem to be intensifying with each passing news bulletin. In summer 2019, the LA Times reported that about one in 1,000 black men and boys in America can expect to die at the hands of police, according to a recent analysis of deaths involving law enforcement officers, making the risk to them 2.5 times more pronounced in comparison to white men and boys encountering cops on patrol. Closer to home, the scandals over the deportation of the Windrush generation and the buck-passing surrounding the Grenfell Tower tragedy should enrage any right-thinking person. No *Rage Against The Machine* song will provide easy solutions, of course, but their ability to draw together dissenting voices can only be a huge boon in building coalitions of resistance.

In 2017, Tom Morello was speaking about *Prophets Of Rage*, but indirectly referencing RATM, when he told *Kerrang!* "Dangerous times require dangerous songs, and this is not a period where it's enough to tweet about it. We aim to play like the soul of everyone in the room is at stake."

In 2020, for RATM, that campaign will begin in earnest anew. **K!**

RAGE AGAINST THE MACHINE WILL TOUR EUROPE THIS SUMMER, INCLUDING READING AND LEEDS FESTIVAL AND ROCK EN SEINE IN FRANCE



TEAR IT DOWN!

Twenty years ago, RATM forced the New York Stock Exchange to cease trading...

■ "For a few minutes, Rage Against The Machine was able to shut down American capitalism," crowed author, film-maker and political provocateur Michael Moore, reflecting on his experience directing the band's video for *Sleep Now In The Fire*.

Moore had secured a permit to film the LA quartet on the steps of the Federal Hall National Memorial in Manhattan on January 26, 2000, but failed to obtain permission for Rage to actually plug in their instruments, a rather significant oversight which the band chose to ignore. Predictably, NYPD officers were quickly on the scene to shut the shoot down.

"Michael basically gave us one directorial instruction, 'No matter what happens, don't stop playing!'" recalled Tom Morello, with

Moore having banked on such an eventuality in order to spotlight the oppressive nature of 'The Man'.

With the quartet's performance curtailed, Tom and a few hundred fans then attempted to 'storm' the nearby New York Stock Exchange, but were shut out when what the guitarist described as "titanium riot doors" slammed shut.

The chaotic scenes made for memorable viewing, although the video subsequently lost out in the Best Rock Video category at the 2000 MTV Video Music Awards to Limp Bizkit's Break Stuff promo. Boo!



Underestimate these four men at your peril...

THE INSIDE TRACK

A LIGHT IN THE DARKNESS

Following the devastating 2017 news that **MY DYING BRIDE** frontman **AARON STAINTHORPE**'s young daughter had cancer, the 'death doom' pioneers stared into the abyss for real. New album **THE GHOST OF ORION**, however, heralds a return from the edge of that darkness, and showcases a band born anew...

WORDS: HANNAH MAY KILROY PHOTOS: TOM MARTIN

"It's one thing your grandma having cancer," offers My Dying Bride frontman Aaron Stainthorpe, shaking his head. **"It's another thing altogether when it's your nipper."**

In 2017, My Dying Bride were embarking upon an exciting new chapter. They were ready to shake things up creatively following 2015's *Feel The Misery*. But a few months after they signed to Nuclear Blast, Aaron's five-year-old daughter was diagnosed with Wilms' tumour – a kidney cancer that usually only affects young children.

"People said, 'I don't know how you cope,'" Aaron remembers. "But there's no other option. There's no eject button. Everyday you wake up and say, 'Was it all a dream?' And it's not. So off you go again. You can't do anything but love her."

Formed in 1990, Yorkshire's masters of desolate melancholia pioneered the gothic 'death doom' sound (alongside fellow Northerners Paradise Lost and Anathema), bringing songs that swell with the dark grandeur of the great Romantic-era poets.

The only remaining original members of the band, Aaron and guitarist Andrew

Craighan are in jovial spirits when Kerrang! meets them today, despite the heavy subject matter surrounding the creation of their new album, *The Ghost Of Orion*. The pair are pragmatic and down-to-earth, taking the piss out of each other in typically droll northern fashion. After 30 years, they have a rock-solid relationship, and are masters of their doomy art. The warm, softly-spoken Andrew handles the bulk of the sonics, while Aaron, an affable and animated modern-day dandy, writes the lyrics. But this time, it was anything but business as usual. As soon as Aaron got the news that his daughter was sick, all of his focus went into caring for her.

"The cancer exploded inside her," Aaron says, remembering the horror of the situation. Initially, it affected one kidney, and because the other was still functioning there was more time for it to spread unnoticed. When it was removed, Aaron saw a picture of the cancer – a terrifying dark mass that weighed the same as a bag of sugar. Aaron remembers seeing her in bed after her first operation, and bursting into tears.

"It was a bit shit!" Aaron says dryly. "And honestly, it gets worse before it get better."



Aaron Stainthorpe:
hoping for brighter
days ahead

Eventually, hospital time is over, but then there's more when you take her home. She was fed through her nose for nine months."

For Andrew, not only Aaron's bandmate but also his friend, hearing the news was devastating. He was in the middle of moving house when he got the phone call from Aaron.

"I thought, 'This can't be true,'" he recalls. "There's nothing you can say to make it better. We tried to help by allowing him to concentrate on his daughter."

Aaron duly withdrew from band duties, sending the occasional text with updates on his daughter's condition. They cancelled all upcoming shows. Luckily, the label were understanding, and didn't put any pressure on them to complete the album. But Andrew was feeling self-imposed pressure. Deep down, he was afraid that the band was over.

"I was thinking about how it would affect Aaron mentally, going through this," Andrew says. "My Dying Bride might mean nothing after this. In my mind, we couldn't have another singer. If Aaron hadn't returned, the band would've been finished."

Andrew soldiered on, however, and began writing music alone for the album in the home he'd just moved into. A house from the 1600s that creaks and groans with character, it was the perfect setting to create a My Dying Bride record. As Aaron observes, "That house is alive and talking. There's a lot of inspiration in that."

And so the seeds were sown for what would become The Ghost Of Orion. Aaron's daughter was responding well to treatment. But the band had more hurdles to face, with not one but two members leaving – original guitarist Calvin Robertshaw, who had just returned to the fold in 2014, announced his departure during rehearsals. Drummer Shaun Taylor-Steels left soon after – the day before they entered the studio.

"We don't want to say too much because it's not our place," says Andrew carefully, admitting that Calvin's exit was sudden. Shaun, meanwhile, had a lot going on in his own life, and was feeling the pressure.

"I think he was overwhelmed," Andrew said. "He's always been a hard worker, and it just got to him," adds Aaron. "But now we've got new members [Neil Blanchett on guitars and Jeff Singer on drums], and a new lease of life."

With Aaron's daughter receiving the all-clear, more silver linings were finally starting to appear. The music was all written and it was time for the frontman to return, to pen the lyrics and record



Well, the death doom legends weren't *not* gonna wear all black, were they?

"IF AARON HADN'T RETURNED, THE BAND WOULD'VE BEEN OVER"

ANDREW CRAIGHAN

his vocals. But the creativity wasn't flowing.

"In the past, ideas would come to me on a daily basis," Aaron says of his lyric writing. "But when my daughter was poorly, that stopped. All my brain could do was go, 'Why is this happening to me?' The creativity fucked right off."

With no new ideas forthcoming, Aaron began sifting through his old scribbles, taken from notebooks and scraps of paper at home, and began to paste them together in a technical rather than creative fashion – fitting lines together according to what flowed best.

"There are no real narratives on this album," Aaron admits. "But our fans are always happy to fill in the gaps with their own ideas. We've read feedback in the past from fans who go really in-depth on what they think the albums are about." Andrew cites one fan interpreting 1995's *The Angel And The Dark River* as a concept album about the Titanic, for example.

"I'm a big fan of the cryptic stuff," Andrew says. "I told Aaron, 'Listen, the ramblings of a madman would be ideal at this moment! So if that's what we get, that will fucking well work!'"

Only one song on the album, *Tired Of Tears*, was explicitly written about his daughter's illness. Any more than that, and Aaron would have been unable to listen to it, let alone perform it live.

"I was always going to touch upon it," Aaron says of the tragic experience. "But if I had filled the album with that subject, the music would have been killed for me."

Going back into the studio also took some

getting used to. The band had upped the ante musically, and because he hadn't sung for almost two-and-a-half years, Aaron initially struggled to keep up.

"If you do a good vocal take, the engineer is straight on the blower, saying, 'That was fucking great!'" Aaron says. "When you do it and there's silence, you're like, 'Oh...'" He laughs. "Silence speaks volumes!" They were working with a new engineer, Mark Mynett, and he wanted to push Aaron to be the best he could. The singer initially wanted to give up, so Andrew had to give him a talking to. "It felt like

a fucking parent-teacher meeting!" the guitarist laughs. But it paid off.

"We've been great for a long time, if I do say so myself," smiles Aaron, "but we needed to be better. It was like we'd been given a second chance – and we weren't going to waste it."

The Ghost Of Orion feels like a new era for My Dying Bride. Doused in that familiar, grandiose gloom, in parts it's more musically accessible than ever before, without being commercial. The *Solace* features the celestial vocals of Norwegian folkies Wardruna's Lindy-Fay Hella, while epic songs abound – five of the album's eight tracks are over seven minutes. It's likely to enrapture old fans, and entice new ones. "It feels like a debut!" grins Aaron enthusiastically.

Aaron's daughter, who turned eight on Christmas Eve, is recovering well, and back at school full-time. They even recorded a track with her in the studio, *Macabre Cabaret*, which will appear on an EP later this year. And it isn't just strong music that My Dying Bride have forged in tragic circumstances. Aaron admits to feeling transformed from the nightmare.

"There's no raging about stupid stuff anymore. In the past, if I was driving and someone cut in front of me, I'd be shouting, 'You fucking bastard!'" Aaron laughs. "I'm so much more relaxed. I think I have become a gentler human being. And if someone else is having a shit day, I feel more empathetic towards them."

"We're all adopting it as well," Andrew adds of this attitude. "As brutal as it was, it's significantly changed the band for the better. We put out an album called *Feel The Misery*, and boy, did we. We're never doing anything like that again!"

"Maybe our next album should be called, *Lottery, Lottery, Here I Come!*" Aaron grins. **K!**

MY DYING BRIDE'S NEW ALBUM THE GHOST OF ORION IS DUE OUT ON MARCH 6 VIA NUCLEAR BLAST

A DEATH ETERNAL...

ANDREW and AARON reflect back on three decades in the death doom business...

■ "Are you trying to depress us further?" quips Andrew when Kerrang! points out that 2020 marks his band's 30-year anniversary.

Since their debut, 1992's *As The Flower Withers*, My Dying Bride have been calling the shots – they've never had a manager and the band has never been a full-time occupation.

"That's why we've lasted," Aaron muses.

"My Dying Bride has always been more like a fun hobby for us."

And what a hobby it's been, having played with the likes of Dio and Iron Maiden, and even joined the metal legends' football team on tour in 1995 – one of Aaron's highlights of their three decades:

"We couldn't believe it!" Musically, their second album, 1993's *Turn Loose The Swans*, is considered

their classic – once earning the description, 'Bram Stoker's Dracula for the ears.'

"It's great to have a classic, but we've written better stuff!" laughs Aaron. And 30 years in, My Dying Bride are still pulling in new fans.

"My neighbour's in his 70s and he's listened to our new song five times on the trot!" laughs Aaron. "It's nice to know that people are still discovering My Dying Bride."



KERRANG!

INSIDE TRACK

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EPISODE SIX

SUM 41

THE MAKING OF
ALL KILLER NO FILLER

EPISODE FIVE

METALCORE

THE BIRTH OF A NEW
WAVE IN AMERICAN
HEAVY METAL

EPISODE FOUR

**FALL OUT
BOY**

THE REBIRTH OF ROCK'S
GREAT BELIEVERS

EPISODE THREE

**VANS
WARPED TOUR**

THE FEST THAT FORGED A
PUNK ROCK COMMUNITY

EPISODE TWO

TOOL

THE MAKING OF
FEAR INOCULUM

EPISODE ONE

KORN

THE DEBUT ALBUM THAT
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REVIEWS

KKKKK = CLASSIC KKKK = EXCELLENT KKK = GOOD KK = AVERAGE K = POOR



Everyone in Kvelertak was stumped by the photographer's maths brain teaser

SPLID JUST GOT REAL

Norway's finest, **KVELERTAK**, return with a new singer and a newfound power...

When Ivar Nikolaisen, the new singer with Norwegian berserkers Kvelertak, told Kerrang!, "I know it sounds boring, but I've never felt the need to make music," his words actually turned out to be more revolutionary than maybe he intended. The idea that someone would incur, full-time, the dizzying highs and routine lows – roughly 20 per cent of the former, 80 per cent of the latter – of being a professional musician without having first felt an insatiable itch to do so is not only a notion that raises intrigue, but is just one of the many alluring qualities of this most original of bands.

It doesn't hurt either that Ivar has a backstory to burn. Prior to joining Kvelertak, the lithe and likeable frontman worked in construction in the thick of the Norwegian winter, while his home life involved squatting in log cabins in the woods just outside of Oslo. By day he'd poach trout and drink beer; by night he'd eat trout and drink beer. Living without electricity, each morning he'd wake up with his head frozen to the pillow on which he'd slept.

What difference does his arrival make to Kvelertak, exactly? Well, on the surface, not that much, other than slightly calmer interpersonal waters within the band's ranks. When it comes to the vocals, Splid – the Norwegian word for 'discord', the band's fourth album and their first for four years – carries things on in much the same manner as before. Ivar can scream as convincingly as his predecessor, Erlend Hjelvik, in a way that suggests he's attempting to open an umbrella that he's just inserted into his arse. This can be heard to alarming effect as the band clatter their way through the chaotic conclusion of the eight-minute Delirium Tremens. But Kvelertak's new singer also



has the chops to spread his talents – at times screamy, at others with an impressive grasp of melody – over this album's various styles. On the propulsive and melodic Fanden Ta Dette Hull!, he's a rasping Rod Stewart with a painful prolapse, at least until the song briefly swerves into a breakneck section of Bay Area-style thrash metal that is more intense and effective than either Exodus or Testament have ever quite managed to be. And as if this weren't quite bewildering enough, the seven-minute outing concludes with a rousing series of choruses that one could imagine being sung by a group of pissed-up sailors.

As if you couldn't guess, this is an album that has plenty of range, which Kvelertak ably cover and make theirs throughout. Superbly produced by Converge guitarist Kurt Ballou (who recorded the band's first two albums, as well as working with Every Time I Die, The Dillinger Escape Plan and Code Orange, among countless other proponents of heaviness), Splid features a variety of styles, from classic rock stomp to punky racket, from driving-force metal to spacious goth-rock, in a way that would likely be disjointed were it crafted by a lesser band. Mastodon's Troy Sanders pops up to provide vocals on the reassuringly insistent Crack Of Doom, while a section of the monstrous Necrosoft attempts to break the world record for the fastest piece of music ever recorded. Best of all, during the frantic Bråtenbrann someone yells, 'Air guitar, come on!' before the band unpack the kind of solo that could peel paint from a car.

Often commercial and sometimes devoutly, intentionally un-commercial, Splid is a delightfully edgy album from a combustible unit that, here, sound as if they might blow at any second. Volatile, tuneful, raucous and unstable, it is the perfect rock'n'roll record from a genuinely unique band. **IAN WINWOOD**



Q&A
IVAR
NIKOLAISEN
(VOCALS)

As your first album with Kvelertak, how did you find writing and recording Splid?

"It was very different to the other punk bands I've played in because I've never had to use my voice in this kind of melodic way. I did all my parts in two days, I think, at Kurt Ballou's studio [GodCity] in Salem, Massachusetts. Bjarte [Lund Rolland, guitar] is very strict about how he wants things, and I had to learn how to do these very clean vocal parts, so I was pretty nervous. It was a whole new experience. I sang on Blodtørst from the band's debut album as well, but they recorded the album at Kurt's studio, and I recorded the vocals back in Oslo. I did the first take in 10 minutes. If I knew that album would take off I would maybe have tried a bit harder!"

"I WAS PRETTY NERVOUS IN THE STUDIO..."
IVAR NIKOLAISEN

Can you explain what Fanden Ta Dette Hull! is about?

"I was visiting my parents in Rogaland, and I heard the church bells, so I asked my dad who was being buried and he said, 'Oh, this guy who died 150 years ago.' Turns out it was this murderer who had done some really bad shit during his day, and back then if you were a sinful person you weren't allowed a grave. So they kept this guy's body at the museum in Stavanger for 150 years. 'Fanden ta dette hull!' is something he wrote on the walls of this prison he was in. It's hard to translate into English, but in a modern way of speaking it means, 'Fuck this place!'"

So is the first song, Rogaland, about your home county in Norway?

"It's kind of a sarcastic tribute to the place we're from. Rogaland is very beautiful and it has many, many fjords and mountains, like you think of when you think of Norway. But we're also the oil capital of the country, and the oil companies are doing their best to destroy the nature. It's like, blood is thicker than water, but then oil is thicker than blood."



REVIEWS

THE FATEFUL 8

FIVE FINGER DEATH PUNCH continue to roll with the punches

During Five Finger Death Punch's return to Wembley at the end of January, frontman Ivan Moody declared that the next time we see them, they'll be headlining Download. Was this arrogance? Madness? Or simply a grasp of his own band's continuing momentum and inevitable rise to the top? According to the numbers, the Las Vegas sluggers are currently the third biggest hard rock band in the world in terms of total consumption, with only Metallica and AC/DC garnering more combined sales and streams. Let that sink in for a while.

They've got to this point by picking a game plan and perfecting it. They're not the

heaviest band you'll ever see. They're not the most technical, the most experimental or the most creative. But they absolutely excel at being Five Finger Death Punch. That means storming live shows and a string of albums that have been solidly effective without ever really hitting those peaks of extraordinary perfection that Metallica or AC/DC have at their finest.

**FIVE FINGER
DEATH PUNCH**
F8

(BETTER NOISE)



KKKK

F8 (pronounced 'fate' – you see what they did there?) is FFDP's eighth studio full-length and it isn't bucking the trend. As the title-track intro builds to a cinematic climax, opener proper Inside Out bull rushes into the fray on a big chugging riff. Ivan spits out the verses in a rhythmic growl before a soaring, melodic chorus takes the spotlight. There's an emotional heft to a song that deals with the fallout of the singer's substance abuse issues but musically it's classic Death Punch, including the point

where Zoltan Bathory inserts a dexterous solo

at about the three-quarter mark. Full Circle and Living The Dream pretty much follow suit, with the latter wrapping its stomping riff and sing-along hooks around some far more lumpen lyrics: 'Captain America, are you off to fight the bad guys? / Hey mighty Superman, can you save us from ourselves?' Moody queries.

A Little Bit Off does offer a departure, with a Sunday morning R&B groove, before the excellent Bottom Of The Top roars in on a thrashier vibe and a theme that in part seems to question the voyeuristic aspect of watching our rock stars fall apart. 'Are you not entertained?' roars Ivan in gladiatorial fashion, and by this point, yes, we very much are. Because whether they're doing trademark slammers such as Scar Tissue (which isn't, sadly, a cover of the Red Hot Chili Peppers song), the more measured melodic rock of To Be Alone or the power balladry of Darkness Settles In and Brighter Side Of Grey, they do it all with a ruthlessly efficient and, yes, highly entertaining aplomb. There are few surprises on F8 but, as ever, Five Finger Death Punch get the job done with finely-tuned skill. **PAUL TRAVERS**



DEALING WITH DAMAGE
ASK THE QUESTIONS
(LITTLE ROCKET)
KKKKK

FOR FANS OF: Jawbreaker, Fugazi, Jawbox

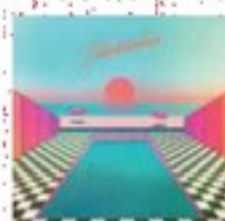
■ With a list of influences that would make up the ultimate early post-hardcore mixtape, *Dealing With Damage* deliver a sound that's hugely informed by the visceral passion of mid-'80s US outfits such as Jawbreaker and Fugazi, with traces of Hüsker Dü thrown in. This, the London quartet's self-produced debut album, thoughtfully explores personal politics and mental health issues across its 14 tracks with no little amount of class and talent. It opens with a propulsive triple salvo of *Stop Everything*, *No Money No Peace* and *How Much Will We Let It Affect Us*, but *Ask The Questions* doesn't stick to one lane. *Language Lesson* is like Motörhead at their rowdiest, while *The People I See* swaggers like a tooled-up Squeeze, which then veers off into a woozy dub outro. It's followed by the folky swing of *For Barbara Dane*, before slamming into the raging hardcore of *The American Empire*. A thrilling, thought-provoking listen. **SIMON YOUNG**



INTROVERT
MENDING BREAKING
(UNITED)
KKKKK

FOR FANS OF: Balance And Composure, Basement, Ocean Grove

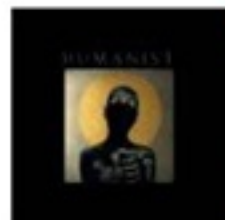
■ Listening to *Mending Breaking*, it sounds as though Aussie punks *Introvert* aren't massive fans of themselves. Self-loathing is a key lyrical theme here, as they charge through six tracks of honest, heart-on-the-sleeve emo-punk. Opener *Find A Way* is the pick of the bunch, starting with a dreamy intro that gives way to raucous punk backed by impactful gang vocals. *Dreamers* is a similarly structured combination of riffs, punk and introspective shoegazing, while the more sombre *As Long As You Know* swells with emotion. It's frontman Audie Frank's lyrics, though, that impress most. Somewhere Else's breezy refrain of, 'I'm always wishing I was somewhere else' sets the tone, while the title-track finds the vocalist making the open confession that, 'I'm struggling with everything, I always let myself down'. It's an exercise in pure, honest catharsis from start to finish, and a strong effort from an intelligent and gifted new band. **JAKE RICHARDSON**



INTECHNICOLOUR
BIG SLEEPER
(BIG SCARY MONSTERS)
KKKKK

FOR FANS OF: Queens Of The Stone Age, Torche, Kyuss

■ Don't think that just because Brighton's *Intechnicolour* can easily be labelled a stoner band that you've got them all figured out. Yes, the big super-fuzz riffs come in droves and they certainly have a core sound, but no two songs on this debut are quite alike, and all of them have strong personalities. In fact, their palette is broader than just Kyuss worship. Echoes of the lush psychedelia of Siamese Dream-era Smashing Pumpkins can be heard, with *My Bloody Valentine* and *Baroness* adding colour too, but all these elements are drawn together into a cohesive, thrilling whole. With so much quality and variety on display, picking highlights is hard, but candidates include the dreamy *Slow Moth*, the bruising – and fittingly titled – *Lend Me A Crushed Ear*, and the rich *Gallon Man*. The drugged-up, 10-minute closing trudge of *Tortoise* brings things to a suitably epic close, a mini version of the album that drags things out, but never once approaches anything resembling boring. **DAN SLESSOR**



HUMANIST
HUMANIST
(IGNITION)
KKKKK

FOR FANS OF: Mark Lanegan, UNKLE, Death In Vegas

■ *Humanist* finds former *Exit Calm* man Rob Marshall crafting a brooding songbook fuelled by echoing post-punk guitars, steely beats and electronic embellishments. Rob's been a key collaborator on recent Mark Lanegan Band albums, and Mark himself lends his inimitable tones to four of these tunes, making a tidy chunk of the record a worthy companion to his own excellent *Somebody's Knocking* from last year. He's not the only high-profile guest: *When The Lights Go Out* is a perfect match for Mark Gardener of shoegaze supremos *Ride*, while Depeche Mode's Dave Gahan turns *Shock Collar* into the album's biggest anthem. There's plenty of variety too, with delicate ballads, off-kilter rockers and US poet Carl Hancock Rux discussing philosophy. Lining up alongside similar musical collective projects such as Josh Homme's *Desert Sessions*, this enthralling record proves the worth of a questing, collaborative spirit. **OLLY THOMAS**



ORTHODOX
LET IT TAKE ITS COURSE
(UNBEATEN)
KKKKK

FOR FANS OF: Slipknot, Knocked Loose, Vein

■ Ironically, this second album from Nashville bruisers *Orthodox* is anything but. Where the violent metalcore of 2017 debut *Sounds Of Loss* marked the quartet as one of the exhilarating, terrifying new breed of heavy bands alongside *Knocked Loose*, *Vein* and *Jesus Piece*, *Let It Take Its Course* feels like a trip into more atmospheric metal territory. A revenge-fantasy concept album written in response to abuse suffered by frontman Adam Easterling's loved ones, it seethes with the violence of *Code Orange*, as well as the chaotic grandeur of early Slipknot. From the lurching savagery of *Obscurity*, through the nu-metal-inflected smash of *I Can Show You God*, to the lunatic intensity of the title-track, this is primarily music for dark catharsis; and it's truly effective. Chuck in the stalking insidiousness of *The Presence* and the shamelessly spooky, piano-led outro *Wrongs*, however, and we've also got one of the most ear-catching extreme albums in recent memory. **SAM LAW**



DISCHARGE
PROTEST AND SURVIVE:
THE ANTHOLOGY
(SANCTUARY)
KKKKK

FOR FANS OF: The Exploited, Trash Talk, Napalm Death

■ An influence on bands as varied as Metallica, Napalm Death and Against Me!, the importance of riotous Stoke-on-Trent punks *Discharge* cannot be overstated. Boasting that they made "Noise, not music", they even spawned their own sub-genre, D-beat. Forty years on from their brutal *Realities Of War* EP, this whopping 53-track collection of what one might call 'hits', demos and alternative versions shows just how caustic their music was, and remains. Songs such as *Protest And Survive*, the harrowing *A Hell On Earth* and the two-fingered salute of *Ain't No Feeble Bastard* are exercises in intensity and volume, while the messages against war, racism, class division and state control have only become sharper with age. Meanwhile, the demo material here is somehow even wilder than the album material, detonating like furiously thrown petrol bombs. If you're looking for punk at its most snarling, you still only need *Discharge*. **NICK RUSKELL**



KREATOR
LONDON APOCALYPTICON -
LIVE AT THE ROUNDHOUSE
(NUCLEAR BLAST)
KKKKK

FOR FANS OF: Slayer, At The Gates, Power Trip

■ For the third live LP in their near-four-decade existence, *Kreator* have chosen to document the closing show of 2018's monstrous *Gods Of Violence* tour that took them to five continents, winding up at London's Roundhouse. And while live albums can be fairly superfluous things, often failing to recreate the live experience or the quality of the studio output, the German thrash veterans certainly give it their all here. Refreshingly, although it's well-recorded, it's also a winningly unpolished affair. Not merely relying on their enviable back catalogue, they're heavier on material from that tour's album, with *Satan Is Real*, *Fallen Brother*, *Hail To The Hordes* and the title-track all sounding absolutely blistering. Frontman Mille Petrozza's stage banter is fairly banal, but older cuts such as *Flag Of Hate*, *Awakening Of The Gods* and the ever-ferocious *Pleasure To Kill* remain as deadly and sharp as they did back in the '80s. Close your eyes, and it's easy to visualise the circle pits. **DAN SLESSOR**



SIGHTLESS PIT
GRAVE OF A DOG
(THRILL JOCKEY)
KKKKK

FOR FANS OF: Lingua Ignota, Full Of Hell, The Body

■ The fact that *Sightless Pit*'s line-up is comprised of *The Body*'s Lee Buford, *Lingua Ignota*'s Kristin Hayter and *Full Of Hell*'s Dylan Walker, and thus an amalgamation of some of the most prolific and exciting noise artists around right now, means it's difficult not to have high expectations for *Grave Of A Dog*. The result is an emotional ride that's hard to tune out. Dylan's spite-filled howl, combined with Kristin's soaring operatic tones, creates a sense of despair and anguish that plumbs the depths of horror and sorrow, and juxtaposed with the industrial edge of Lee's foreboding percussion, the overall effect is jarring and fuelled by panicky adrenaline. The lack of guitars makes for a barren musical soundscape, while still managing to sound enormous, relying instead on samples of contrabassoon and Rufai



mystic rituals. Playing on all of their individual musical strengths, *Sightless Pit* have surpassed all that's expected of them here, and in doing so have shaped a genuinely unique musical experience that's both deeply immersive and utterly harrowing. **ANGELA DAVEY**

LONDON CALLING

Los Angeles ska heroes
THE INTERRUPTERS
party down in their home
away from home...

Few young bands can boast an audience with as wide a range of ages as The Interrupters. On the balcony of a house-full Forum – the first night of two in this 2,300-capacity venue in North London – are people pushing 60 who witnessed first hand the explosion of '80s ska bands such as The Specials and The Beat, of whom tonight's headliners are musical descendants. All around them are 20-somethings, teenagers and, in some cases, children not yet in secondary school. And all of them are having an absolute riot.

Tonight really is about dancing. Not slam-dancing, not pits, but actual honest-to-goodness dancing. The crowd are at it for London openers The Skints, too, whose laid-back dancehall-punk is both expertly delivered and very well-received.

But not when compared to the headliners. The last time The Interrupters came to London was for an appearance at the smaller Electric Ballroom, up the road in Camden. "We're playing to four times as many people this time, which is thanks to you," says guitarist Kevin Bivona by way of a humblebrag. However, vocalist Aimee Interrupter repeatedly saying how grateful she and her bandmates are to be appearing in front of a sold-out audience in such a big room suggests the band themselves don't quite believe they're worthy of the attention. This is a falsehood; they most definitely are.

At 80 minutes long, tonight's set is punchy and well-judged. The only real misstep comes during

THE INTERRUPTERS
+ THE SKINTS

02 FORUM
KENTISH TOWN, LONDON

07/02/2020

KKKKK

a somewhat mushy middle-section, which features a drum solo that is too long, and a snippet of reggae legend Dandy Livingstone's Rudy, A Message To You that is far too short. Their cover of Billie Eilish's Bad Guy is diverting, but much, much better is their own barnstormer Got Each Other, as fine an evocation of the communal power of punk as you're likely to hear. 'If you don't have friends or family or people that you trust /

We will be your confidants, your sisters and your brothers / We don't have much but we've got each other,' sings Aimee, along with an enormous backing from the crowd.

In fact, The Interrupters' own songs are the finest of their kind since Rancid – another outfit who know the power of punk rock to pull people together – hit their stride with ...And Out Come The Wolves a quarter of a century ago. Tonight, fat-free bangers such as Title Holder, Gave You Everything, She Got Arrested and She's Kerosene are set loose with power and finesse by a band so tight that their merchandise ought to be made of Spandex. It isn't easy playing ska-punk, as dozens of dreadful ska-punk bands have proved, but The Interrupters do so to a world-class degree. Tonight, their music fills the Forum and makes everyone in it dance. In other words, it belongs in a venue this size. And even if they occasionally seem to not believe it, the band do, too. **IAN WINWOOD**

It was a really weird moment for Aimee to remember that meme she saw on Instagram...

Q&A



AIMEE INTERRUPTER (VOCALS)

So, how was London for you, Aimee?

"It was the high-note we needed to end this tour cycle on. The energy of the crowd on both nights was beyond anything we expected. I was so overwhelmed with gratitude that I was truly at a loss for words onstage. We were taking it all in as it was happening, and after the second show we all got together and agreed that this weekend in London were two of the best shows we have ever played in our entire lives. We will cherish these memories forever."

Were there any particular highlights for you?

"Just walking out into that beautiful venue at the beginning of the set was the first of many. There was so much love in the room. The crowd sang so loud during Gave You Everything that we could hear them over our instruments. It's the type of experience you can only dream of when you write a song."

Do you feel like you've got a special relationship with London?

"I feel like we have slowly been building towards this since our first album. First we played the small room at Islington Academy, then worked our way up to the Dome in Tufnell Park. On this album, it just seemed to explode, and the UK started to feel more like a home away from home. Ending the Fight The Good Fight World Tour with two sold-out nights in London was perfect. We are so lucky we got to share this experience with everyone."

FACE IN THE CROWD



Is this you having a lovely time watching The Interrupters in London? Well, you've won yourself a setlist from the gig! Send a picture of your face and your ticket to Feedback@kerrang.com to claim.

LIVES

POPPING OFF...

POPPY shows New York the full force of her bonkers power

■ Appearances can be deceiving. In interviews and online videos, Poppy – the persona created by 25-year-old Moriah Rose Pereira – exudes an air of timid, cutesy weirdness, and the few times she addresses the audience during the hour or so she's onstage tonight, she remains

completely in character. But from the moment she launches into the musical lunacy of set opener Concrete, she turns into an unhinged, devilish firecracker. Dressed in a silver jumpsuit and big red boots, she has total command of both the crowd and the stage as she prowls around it, sporadically letting out bloodcurdling, visceral screams that seem impossible for her to make. It's just one of the many aspects that make the Poppy live experience so enrapturing.

Misanthropic Australian duo VOWWS aren't quite as unpredictable, but their dark, electronic songs bristle with nihilistic pain and misery, and are the perfect opener. The band count Deftones' Chino Moreno and synth-pop legend Gary Numan as fans, and it's easy to see why.

While Poppy's set – which includes every song from this year's third album, *I Disagree* – is more playful, it's no less intense. Scary Mask and Fill The Crown flit smoothly between soothing melodies and devastating brutality, while Anything Like Me sounds like a disturbed tribute to Marilyn Manson's *The Beautiful People*, and the pounding beats of *Am I A Girl?*

POPPY
+ VOWWS

BROOKLYN STEEL,
NEW YORK

06/02/2020

KKKKK



Poppy put the leftover Christmas Bacofoil to good use

briefly turn the gig into a rave. There's even a cover of All The Things She Said, which turns t.A.T.u.'s monstrous 2002 single into a sinister delight. Although the energy dips during Sick Of The Sun and Don't Go Outside, the encore of Bite Your Teeth and I Disagree are jolts of twisted, dark energy that reassert Poppy as one of the most unique, creative and enthralling artists in the world right now. **MISCHA PEARLMAN**

The invisible basketball demonstration was an unexpected treat



DELAIN

+ CYHRA

ELECTRIC BRIXTON, LONDON

09/02/2020

KKKKK

Dutch symphonic metallers give a glimpse of their ambitions

■ Blustery peaks. Unexpected twists. Valiant journeys that test even hardened metalheads. And that's just the weather in Brixton tonight, as fans brave bitter gales to give Delain a hero's welcome. "We're glad so many of you made it here in one piece," beams singer Charlotte Wessels, before the lofty melodies of *Creatures* unleash elemental fury. Bedraggled punters who arrive early are comforted by Swedish heavies Cyhra. Although frontman Jake E reveals that *Battle From Within* is about his brother's suicide, it engenders a sense of togetherness in overcoming mountainous struggles. It's a similarly triumphant energy that surges through Delain's new album *Apocalypse & Chill*, which the band channel expertly tonight. *Burning Bridges* is greeted with raised voices, while *Ghost House Heart* brings in sombre keyboard, cello and Charlotte's glass-shattering voice. At times, though, it feels like the band draw back, or are afraid of going all out. Which is a shame because, as the rapturous refrain to *We Are The Others* proves, they have potential for bigger things than this. **JAMES MACKINNON**

ANTI-FLAG

02 ACADEMY ISLINGTON, LONDON

04/02/2020

KKKKK

Pittsburgh punks deliver a state-of-the-union address

■ In a time of great division, Anti-Flag are still here with their unrelenting message of unity. Standing beneath a banner of Donald Trump's face, the band pause to slam both POTUS and Boris Johnson "as they continue to scapegoat, immigrants, women and minority communities". Tonight, bassist Chris #2's rants are extensive, articulate, impassioned, and as much a part of the show as the music itself. New album *20/20 Vision* may only have been out a few weeks, but already songs such as *Christian Nationalist* and *Hate Conquers All* set the room ablaze. Meanwhile, frontman Justin Sane whips around the stage as the band hammer through classic chant-alongs such as *Turncoat*, *Fuck Police Brutality* and *American Attraction*. And no matter how much crowdsurfing goes on, the message is always at the forefront. "In the fight against neo-fascist movements, the frontline is everywhere," screams Chris, who tonight delivers many of his vocals through a megaphone. A blistering encore of *Die For The Government* sees the room explode for one final time, and the feeling you're left with is one of hope bred out of focused catharsis. Three decades in, rarely have Anti-Flag felt more relevant, or more powerful. **JOHN LONGBOTTOM**



When you've got a parade at 8 and paintballing at 9...

SABATON

+ APOCALYPTICA, AMARANTHE

SSE ARENA WEMBLEY, LONDON

08/02/2020

KKKKK

Swedish military-metallers take no prisoners at sold-out UK arena debut

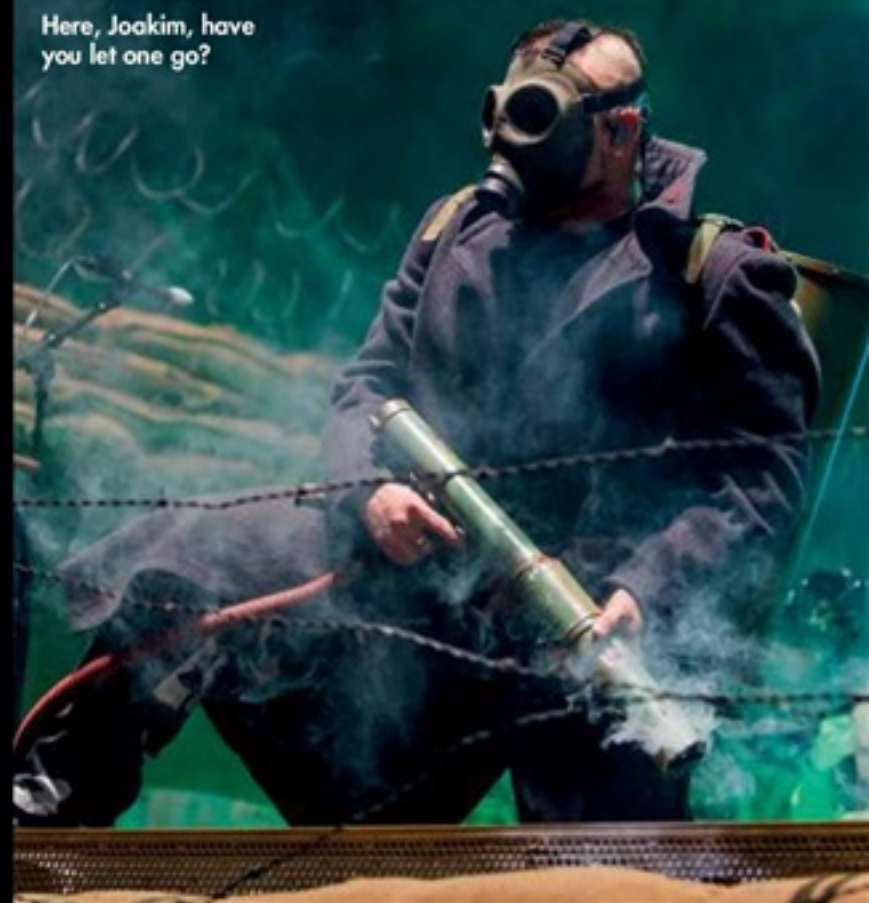
■ Who dares wins. Having headlined hangars like this in mainland Europe for years now, it was beginning to look like conquering the UK might be a bridge too far for Swedish metal squadron Sabaton. Holding course, however, and with last year's outrageous ninth album *The Great War* at their backs, the Falun battalion storm into Wembley Arena on this sold-out Saturday night with a stage wreathed in barbed wire, pyro popping like artillery and a full-size tank for a drum riser, leaving 12,500 civilians utterly shellshocked.

The symphonic metalcore of openers *Amaranthe* is initially an odd fit for the meat-and-potatoes masses, but their massive sound and defiantly OTT three-vocalist set-up can't help but feel at home in this massive room. Next, Helsinki heroes *Apocalyptica* hit the bullseye faster. Classic covers such as *Metallica's Nothing Else Matters* (performed on three cellos and a drumkit) remain delirious highlights, but compelling original cuts such as *En Route To Mayhem* prove they're far more than a mere novelty.

"People told us our music was never going to work in the UK," grins Sabaton frontman

Joakim Brodén as the headliners hit full charge in a gunpowder pall. "Fuck those guys!" Twelve years since playing to 250 folk in Camden's *Purple Turtle*, there's nothing held back in proving their all-conquering pedigree. From the absurd (a Hammond Organ fashioned into a triplane for *The Red Baron*) to the sublime (a cameo from *Apocalyptica* that makes *The Price Of A Mile* beyond epic), they simply belong here. Even better, as the closing salvo of *To Hell And Back* ends the battle, it's a victory won on Sabaton's unapologetically gleeful terms. *Apocalypse wow.* **SAM LAW**

Here, Joakim, have you let one go?



PHOTOS: CHRIS CASEY

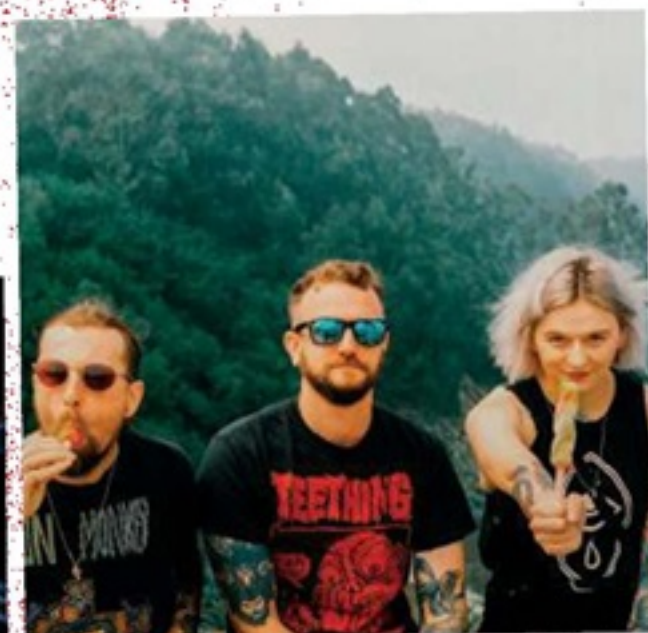


GET IN THE VAN

VENOM PRISON

They might play the most extreme death metal possible onstage, but off, it's all a great big laugh...





WHAT GOES ON TOUR...

Think life is loud on the road? Vocalist **LARISSA STUPAR** explains why silence is golden...

Our favourite movie to watch on tour is... Speed.

The one essential rider request is... More water than Red Bulls. You don't want to sugar-rush through the set.

Our dressing room music of choice is... Nothing heavy. Sometimes it's beautiful silence. Who wants to listen to metal when all you do is play it and watch 10 metal bands every day for five weeks?

The phrase you're likely to hear on repeat on tour is... "Can I shower before you?"

The life of the party on tour is... Party? We're more into being on time and enjoying good food.

The van usually smells like... Car air fresheners, 20 of them.

The saddest thing about the end of the tour is... Going back to reality and missing all your new friends.



GIG GUIDE

BITING BACK...

BEARTOOTH are returning to sink their teeth into their biggest UK shows to date...



Q&A
CALEB SHOMO
(VOCALS)

Hey, Caleb! How does it feel to be bringing *Disease* back to the UK again?

"This album cycle has been fucking incredible, honestly. It's mad to think that this deep into the album cycle, things are still going this well. We've just been out with Motionless In White in the States, playing some really big rooms, and we sold out all of them. Things are really successful right now, which is cool. Then the UK and Europe tour is almost sold out. I mean, these are the biggest rooms that we've ever done, so I can say it's pretty cool, man. It's not bad at all."

How has that impacted on your shows from a playing point of view?

"I think we keep getting tighter and we're getting a little bit better with every show. With everything from our production to everything we're doing ourselves, now is definitely the time to come and see Beartooth. I can't wait to get this tour started; we've got some really cool stuff planned, some really cool staging and some exciting bits of production. It's going to be kinda like a whole new level for us, so we're ready to bring it over. These are probably going to be the best Beartooth shows you'll have ever seen."

You've got The Amity Affliction and Higher Power on the bill as well – that's a pretty banging line-up...

"Yeah, we couldn't be happier with the line-up. It's really working out well. The show is going to be great from start to finish. It's three heavy hitters, and it's going to go hard all night long. So, it's like going hard, and then off you go home (laughs)."

**"I'VE BEEN WRITING
THE NEXT ALBUM
ON THE ROAD..."**

CALEB SHOMO

And would you say that you look back on the release of *Disease* fondly, seeing as you've had so much success with it?

"I'm still really, really stoked with the album. I love playing the songs, I love how it sounds when I go back and listen to it, and I'm definitely feeling it more with this record than I have with any other record we've done. You know, we usually put out an album and I'm immediately like, 'Okay, what could I have done better?' and saying, 'I wish I could've changed this,' as I'm always second-guessing things. But with this

record, I just feel like I did exactly what I set out to do, which is a really good feeling. It's given me all the inspiration I need to go in and start writing the next album."

Have you started writing down any ideas for that yet?

"I've started touring with a little studio set-up, so yeah, I've got really heavy into writing on tour. It's good for getting the ideas out and figuring out the sound, and I think I've kinda got it. Now it's more about writing some lyrics and some melodies and trying to bring this thing together. I guess for me, I don't want to take another enormous break. Making *Disease* almost took me a year, and we were pretty much just stagnant, which is fine and it's good to have the breather, but right now we are just hyped up and we want to keep the momentum. So yeah, I've started writing on the road and I really love doing it. I'm just trying to keep the Beartooth train rolling."

So, can we expect you to complete this new record this year?

"Yeah, pretty much after this European tour it's straight into the new record. We're really focusing on that, and trying to figure out some writing sessions with some people. And then it'll be working out when to get this thing produced, and get a real timeline together and get it done."

DATES

BRISTOL O2
Academy February
24, **GLASGOW**
SWG3 25,
NOTTINGHAM
Rock City 26,
MANCHESTER
Academy 28,
LONDON
Roundhouse 29.
Support: The
Amity Affliction,
Higher Power.

NOW BOOKING

★ = JUST ANNOUNCED

2000TREES Line-up: Jimmy Eat World, Creeper, Dinosaur Pile-Up, Boston Manor, Knocked Loose, The Amazons, The Get Up Kids, Young Guns, The Joy Formidable, Counterfeit, Trash Boat, Silverstein, Room, The St Pierre Snake Invasion, Nervus, Dream State, Hot Milk, Black Futures, The Wytches, Kid Kapichi, AJJ, Chapter And Verse, Ten Times A Million, Raiders, We Never Learned To Live, Lady Bird, SHVPES, Gloo, Cassels, The Winter Passing, Vukovi, Ithaca, False Advertising, Calva Louise, Lucia And The Best Boys, Dream Nails, Halfbricks, Creature, Middle Distance, Rews, Laurant Hibberd, Lizzy Farrell, The Harp, Wargasm, Cheltenham Upcote Farm, July 9-11.

5 SECONDS OF SUMMER Dublin 3 Arena May 11, Belfast SSE Arena 12, London SSE Arena Wembley 14, Leeds First Direct Arena 15, Birmingham Arena 16, Cardiff Motorpoint Arena 18, Glasgow SSE Hydro 20, Liverpool M&S Bank Arena 21.

A DAY TO REMEMBER Hatfield Park May 23, Leeds Temple Newsam Park 24, Glasgow SSE Hydro 25, Cardiff Motorpoint Arena 27, Nottingham Motorpoint Arena 28. Support: grandson.

AEROSMITH London The 02 July 15, Manchester Arena 18.

AFTER THE BURIAL Bristol Exchange March 13, Glasgow Cathouse 14, Leeds Key Club 15, Manchester Rebellion 16, Birmingham Mama Roux 17, London Camden Underworld 18. Support: Make The Suffer, Polar, Spiritbox.

ALICEST London Heaven March 4, Manchester Gorilla 5, Bristol Fleece 6.

★ **ALL TIME LOW** London Garage February 21, Leeds Brudenell Social Club 24.

ARCANE FANTASY Line-up: Opieth, Tesseract, This Will Destroy You, Amerra, Ihsahn, Perturbator, Robo Trossi, Earthtone9, Giraffes? Giraffes!, Frontier, Gas!, Rocketkannon, Quail vs Kenny, Scalping, OHHMS, Svalbard, Alpha Male Tea Party, Stake, Curse These Metal Hands, Boss Keloid, Body Hound, VASA, Luo, BRIQUEVILLE, FES, Tankengine, The K, Mountain Callers, Swans, Metz, Leprous, Wear Your Wounds, Car Bomb, A.A. Williams, Oathbreaker, Maybeshow!, The World Is A Beautiful Place & I Am No Longer Afraid To Die, Agent Fresco, Tides From Nebula, Jo Quail, The Samuel Jackson Five, PETBRICK, Herod, Teeth Of The Sea, The Hirsch Effect, Bent Knee, Astrour, tortogonin, Bolt Ruit, The Hyena Kill, Mutant-Thoughts, Coldbones, Skemer, Natalie Evans, Odradek, Heiso, The Mantis Opera, Last Hyena, Rainbow Slicer, Lock The Low, SEIMS, Elephant Tree, Kokomo, Thumpermonkey, TOTS, Bicurious, God Alone, Land Wars, MIE, Vogues, Straight Girl, Ogives Big Band, qorixq, Bristol Fennhill Farm, August 20-22.

ASH Leeds Stylus March 17, 02 Academy Newcastle 18, Glasgow SWG3 TV Studio 20, 02 Ritz Manchester 21, Nottingham Rock City 22, 02 Academy Bristol 24, Portsmouth Pyramids 25, London Camden Roundhouse 27.

ASYLUMS London Moth Club October 24.

BABYMETAL Glasgow Barrowlands February 19, Cardiff Great Hall 20, Manchester Apollo 22, London Eventim Apollo Hammersmith 23. Support: Creeper.

BEARTOOTH 02 Academy Bristol February 24, Glasgow SWG3 25, Nottingham Rock City 26, Manchester Academy 28, London Camden Roundhouse 29. Support: The Amity Affliction, Higher Power.

BLACK PEARLS Glasgow Oran Mor April 20, Manchester Gorilla 21, 02 Institute2 Birmingham 22, London Scala 24, Bristol Fleece 26, Brighton Chalk 30. Support: St Pierre Snake Invasion, Sugar Horse.

BLACK STONE CHERRY Southampton 02 Guildhall October 9, Exeter Great Hall 10, Folkestone Leas Cliff Hall 12, 02 Academy Bristol 13, London Royal Albert Hall 14, Manchester 02 Apollo 16, Edinburgh Usher Hall 17, Glasgow Barrowlands 18, 02 Academy Newcastle 20, 02 Academy Leeds 21, 02 Academy Liverpool 22, 02 Academy Birmingham 24, Cardiff St David's Hall 25, Cambridge Corn Exchange 26, Lincoln Engine Shed 28, Nottingham Rock City 29.

BLOODSTOCK FESTIVAL Line-up: Judas Priest, Behemoth, Devin Townsend, Philip H. Anselmo & The Illegals, Paradise Lost, Life Of Agony, Diamond Head, Skindred, Vio-Lence, Sacred Reich, Gloryhammer, Jinjer, Butcher Babies, The Black Dahlia Murder, Dark Tranquillity, Conjure, Saxon, Orange Goblin, Unleash The Archers, Hatebreed, Bury

Tomorrow, Syllosis, Toxic Holocaust, Winterfylleth, Exhumed, Necrot, Hatebreed, Nekrogoblak, Taken By Owls, Svalbard, Acid Reign, Idle Hands, Soen, Viscera, Dog Tired, Boiler, Walton-On-Trent Cotton Park August 6-9.

BOOM TOWN Line-up: Flogging Molly, Skindred, The Hu, Mad Caddies, Dinosaur Pile-Up, John Garcia & The Band Of Gold, Capdown, Sick Of It All, Strike Anywhere, 3Teeth, Discharge, Municipal Waste, Hacktivist, Car Bomb, Malevolence. Winchester Matherley Estate August 12-16.

BOSTON MANOR Southampton Engine Rooms April 30, Bristol SWX May 2, Nottingham Rescue Rooms 3, Glasgow Garage 4, Manchester Academy 25, London Electric Brixton 7, Birmingham 02 Institute 28, Leeds Stylus 9.

BRIAN FALLON Norwich Waterfront May 15, Manchester Academy 16, 02 Academy Leeds 17, Glasgow Galvanizers 18, Nottingham Rock City 20, 02 Academy Bristol 21, 02 Institute2 Birmingham 22, London 02 Shepherd's Bush Empire 23.

BURY TOMORROW London Underworld April 2, Kingston Pym 3, Birmingham HMV The Vault 4, Southampton Joiners 5.

CAR BOMB Manchester Rebellion March 26, Glasgow Classic Grand 27, London Camden Dingwalls 28. Support: Conjuror.

THE CHITS Southampton 1865 October 16, Nottingham Rock City 17, Bristol 02 Academy 18, Dublin Olympia 19, Belfast Lighthouse 20, Glasgow Galvanizers 22, Leeds Stylus 23, Newcastle Boiler Shop 24, Manchester 02 Academy 25, Brighton Dome 26, London Electric Brixton 28 & 29.

CHELSEA WOLFE Manchester Staller Hall March 19, Glasgow Saint Luke's 20, Coventry Cathedral 21, London Alexandra Palace Theatre 22.

CITY AND COLOUR London Palladium February 28-29.

CORROSION OF CONFORMITY Dublin Academy April 25, Belfast Lighthouse 26, Glasgow Garage 28, Manchester Club Academy 29, Southampton Engine Rooms May 15, 02 Institute2 Birmingham 16.

★ **COSMIC VOID FESTIVAL** Line-up: Mysticum, Carpathian Forest, Belphegor, Archgoat, Forgotten Tomb, Urfaust, Harokiri For The Sky, Enderzema, Sur Astru. London Underworld / Electric Ballroom, October 3-4.

COUNTERPARTS Leeds Key Club February 19, London Tufnell Park Dome 20. Support: Can't Swim, Static Dress.

CREEPER Leeds Warehouse April 12, Glasgow St Luke's 13, Manchester Academy 214, London Electric Brixton 15, Brighton Concorde 2 17, 02 Institute2 Birmingham 18. Support: Holding Absence, Wargasm.

CROSSFAITH London 02 Academy Islington March 2, Brighton Chalk 3, Norwich Waterfront 4, Wolverhampton KK's Steel Mill 6, Newcastle Riverside 7.

DEATHSTARS London 02 Academy Islington April 29, Manchester Academy 30, Glasgow G2 May 1, Nottingham Rescue Rooms 2.

DESERTFEST Line-up: Masters Of Reality, Corrosion Of Conformity, Witchcraft, Orange Goblin, Brant Bjork, Pissed Jeans, Canan, Naxos, Raging Speedhorn, Sacri Monti, Huntsmen, Monarch, Spirit Adrift, Fire Down Below, Grotto, Desert Storm, Morag Tong, The Picturebooks, Green Lung, Black Orchids, Blues Pills, 1000mood, Sourvein, Switchblade, Blacklab, Blind Menarch, Big Business, Bombus, Trippy Wicked, Poseidon, Ten Foot Wizard, Dungeon, Grin, Gousudan, Orbital Junction, Human Leather, Shuck, The Lunar Effect. London various venues, May 1-3.

DINOSAUR PILE-UP London 02 Forum Kentish Town April 3.

DOWNLOAD FESTIVAL Line-up: KISS, Iron Maiden, System Of A Down, Dethkone, Disturbed, Korn, The Offspring, Of Mice & Men, Alestorm, Gojira, Black Veil Brides, Daughtry, Airbourne, BABYMETAL, Baroness, Blackout Problems, Bleed From Within, Blues Pills, Bokassa, British Lion, Bush, Chebae Grin, Dead Label, Dead Posey, Dying Fetus, Electric Wizard, Killswitch Engage, Lit, Lotus Eater, Marianas Trench, Obituary, P.O.D., Periphery, Powerwolf, The Pretty Reddies, PUP, Puppy, Skillet, Stone Broken, Theory, Tiny Moving Parts, Uncured, Volbeat, Wargasm, Wednesday 13, The Wildhearts, Alter Bridge, Amaranthe, Bowling For Soup, Cemetery Sun, The Darkness, The Distillers,



MY CHEMICAL ROMANCE

Date added: Cornwall The Eden Project June 16

Employed To Serve, Fire From The Gods, Frank Carter & The Rattlesnakes, Funeral For A Friend, Gender Roles, Glorious Sons, Hakan, Hatori, Heavy Lungs, The Harp, Higher Power, Holding Absence, JJ Wilde, Kill The Lights, Lacuna Coil, Loathe, Mastodon, The Menzingers, Milk Teeth, Modern Error, Motionless In White, Northlane, Polyphia, Press Club, The Raven Age, Renounced, Sepultura, SHVPES, The Skints, Sleep Token, Suli, Tempt, Three Doors Down, Thy Art Is Murder, Twin Temple, Wage War, Will Haven. Donington Park June 12-14.

DREAM THEATER London Hammersmith Apollo February 21-22, Glasgow SEC Armadillo 23.

DRIPBACK Nottingham Stuck On A Name Studio March 27, London Unicorn 28.

EMPLOYED TO SERVE Southampton Joiners March 6, Milton Keynes Craufurd Arms 7, Nottingham Bodega Social Club 8, Birmingham Mama Roux's 9, Glasgow Cathouse 10, Manchester Academy III 11, London Camden Underworld 12, Newcastle Think Tank 13, Leeds Brudenell Social Club 14. Support: Palm Reader, Cruelty.

ENTER SHIKARI Sheffield Leadmill April 18, Glasgow St Lukes 19, Liverpool Invisible Wind Factory 20, London Subterania 22, Bristol SWX 23.

EVENESCENCE / WITHIN TEMPTATION London The 02 April 7, Glasgow SSE Hydro 28, Leeds First Direct Arena 30, Birmingham Arena May 1.

FAITH NO MORE 02 Apollo Manchester June 9 & 10, 02 Academy Glasgow 11, 02 Academy Birmingham 15, London 02 Academy Brixton 16-17.

FEEDER Bexhill-On-Sea De La Warr Pavilion April 16, 02 Academy Bournemouth 17, Cambridge Corn Exchange 18, 02 Academy Bristol 23, 02 Academy Liverpool 24, 02 Academy Leicester 25.

FULL OF HELL Lincoln Jolly Brewer April 8, Newcastle Cluny 29, Glasgow Stereo 10, Dublin Grand Social 11, Limerick Siege Of Limerick 12, Manchester Bread Shed 13, Bristol Exchange 14, London Scala 15. Support: Primitive Man, Eye Flies.

GENDER ROLES Glasgow Poetry Club March 26, Newcastle Think Tank 27, Sheffield Network 28, Manchester Yes 31, Bristol Exchange April 1, Birmingham Asylum 2, London The Dome 3.

THE GHOST INSIDE London 02 Academy Brixton July 4.

★ **GOODFLESH** London Fabric July 15. Support: Cut Hands.

GOST London Camden Underworld March 15. Support: Svart Grown.

GRAYSCALE 02 Academy 3 Birmingham May 21, London Camden Assembly 22.

GUNS N' ROSES London Tottenham Hotspur Stadium May 29 & 30, Glasgow June 25, Dublin Marlay Park 27.

HAGGARD CAT Bristol Rough Trade March 17, Milton Keynes Craufurd Arms 18, Swansea Bunkhouse 19, Nottingham Bodega 20, Liverpool Sound Basement 21, York Fulford Arms 23, Stoke Underground 24, Birmingham Dead Wax 25, Huddersfield Parish 26, Glasgow Garage Attic 27, Newcastle Surf Cafe 28, Bournemouth Amv 30, London Grace 31, Guildford Boiler Room April 1, Plymouth Junction 2, Penryn Fish Factory 3, Exeter Cavern 4.

HELLA MEGA TOUR Line-up: Green Day, Fall Out Boy, Weezer. Dates: Glasgow Bellahouston Park June 24, London Stadium 26, Huddersfield John Smith's Stadium 27, Dublin RDS Arena 29.

HIGH ON FIRE Brighton Chalk Venue June 22, Bristol Fleece 23, Nottingham Rescue Rooms 24, Leeds Brudenell Social Club 25, London Garage 26.

HIGHLY SUSPECT Bristol SWX March 16, London Electric Ballroom 18, 02 Institute Birmingham 19, Glasgow King Tut's 2, Manchester Academy 22.

HOLLYWOOD VAMPIRES Leeds First Direct Arena September 2, Glasgow SSE Hydro 3, London The 02 5, Birmingham Arena 6. Support: Primal Scream.

INCINERATION FESTIVAL Line-up: Bloodbath, Vamitory,

Dark Funeral, Tsjuder, Mjla, Lucifer's Child, Skeletal Remains, Damnation's Hammer, October Tide, Defeated Sanity, Grave Desecrator, Blasphemer. London various venues May 9.

IN FLAMES Edinburgh Liquid Room April 25, 02 Academy 2 Liverpool 26, Sheffield Leadmill 27, Bristol Thekla 29, Wolverhampton Steel Mill 30, Stoke Sugarmill May 1, London ULU 2, Brighton Concorde 2 3.

Southampton Engine Rooms 5

IPREVIEW Portsmouth Pyramids Centre March 17, Manchester Academy 18, Glasgow SWG3 19, Dublin Academy 21, Nottingham Rock City 23, 02 Institute Birmingham 24, Leeds Beckett University 26, London 02 Forum Kentish Town 27, 02 Academy Bristol 28.

KNOTFEST Line-up: Slipknot, Milton Keynes National Bowl, August 22.

KVELERTAK Manchester Academy March 20, Bristol SWX 21, London Electric Brixton 22.

LA DISPUTE Brighton Chalk April 17, Southampton Boiler Rooms 18, Bristol Fleece 19, Sheffield Leadmill 20, Edinburgh Leadmill 20, Edinburgh Liquid Room 21, Newcastle Riverside 22, Leeds Brudenell Social Club 24, Liverpool Invisible Wind Factory 25.

LAMB OF GOD 02 Academy Bristol April 21, Manchester Academy 22, 02 Academy Glasgow 23, 02 Academy Birmingham 24, London 02 Academy Brixton 25. Support: Kreation, Power Trip.

LINDERMANN London 02 Forum Kentish Town, February 23.

LUCIFER London Camden Underworld May 12.

MACHINE HEAD London 02 Academy Brixton June 5, 02 Academy Birmingham 6.

MILK TEETH Tunbridge Wells Forum April 1, London 02 Academy Islington 2, Cambridge The Portland Arms 3, Brighton Patterns 5, Norwich Waterfront 6, Leeds The Key Club 7, Newcastle Think Tank Underground 8, Glasgow King Tut's 9, Manchester Academy 3 10. Support: Potty Mouth, Kaji.

MY CHEMICAL ROMANCE Milton Keynes Stadium MK, June 18, 20, 21.

NAPALM DEATH Cardiff Tramshed February 19, 02 Institute Birmingham 20, Glasgow Sky 21, London Brixton Electric 23. Support: EyeHateGod, Misery Index, Rotten Sound, Bat.

NEW YEARS DAY Southampton 1865 February 19, London 02 Academy Islington 21, Manchester Club Academy 22, Glasgow Garage 23, 02 Academy 2 Birmingham 25, Bristol Fleece 26.

NOTHING BUT THIEVES London Tufnell Park February 21.

NOTHING, NOWHERE. Manchester Gorilla September 17, Glasgow SWG3 18, Birmingham 02 Academy 19, Bristol The Fleece 21, London Electric Ballroom 22.

NOVA TWINS London Colours April 23, Cardiff The Moon 24, Manchester Atrium 25, Birmingham Sunflower Lounge 26, Exeter Cavern 29, Portsmouth Edge Of The Wedge 30, Norwich Waterfront May 1, Edinburgh Stag & Dagger 2, Newcastle Cluny 3.

OZZY OSBOURNE Newcastle Utilita Arena October 23, SSE Hydro Glasgow 25, London The 02 28, Birmingham Resorts World Arena 31, Manchester Arena November 2, Dublin 3 Arena 5, Nottingham Motorpoint Arena 8. Support: Judas Priest.

PALAYE ROYALE 02 Ritz Manchester February 19, London 02 Shepherd's Bush Empire 21, 02 Institute2 Birmingham 23, Bristol SWX 24. Support: Counterfeit.

PARKWAY DRIVE London SSE Arena, Wembley April 18. Support: Hatebreed, Sick To Your Guns, Venom Prison.

PEARL JAM British Summer Time, London Hyde Park July 10. Support: Pixies, White Reaper.

PENGSHUI Cardiff Owl For Bach March 4, Plymouth Junction 5, Bournemouth Amv 6, Southampton Joiners 7, Brighton Hope & Ruin 9, 02 Academy 2 Oxford 10, Milton Keynes Craufurd Arms 11, Birmingham Asylum 2 13, Doncaster Vintage Rockbar 14, Manchester Star & Garter 15, Glasgow Garage Attic 17, Newcastle Think Tank? 18, London Boston Music Room 19. Support: Kid Bookie.

POLARIS Bristol Fleece 3 May, 02 Academy 2 Birmingham 4, Glasgow G2 5, London 02 Academy Islington 6. Support: Alpha Wolf, Currents, Variak.

PURIS Manchester Gorilla February 19, London Electric Brixton 20.

QUEEN & ADAM LAMBERT London The 02 June 2-9, Manchester Arena 11-12, Birmingham Arena 14-15, London The 02 17-21.

RAMMSTEIN Cardiff Principality Stadium, June 14, Belfast Boucher Road Playing Fields 17, Coventry Ricoh Arena 20.

READING & LEEDS Line-up: Rage Against The Machine, All Time Low, As It Is, Cancer Bats, Creeper, Dune Rats, FEVER 333, Gallows, IDLES, The Maine, Sleeping With Sirens, Waterparks. Reading Richfield Avenue and Leeds Bramham Park, August 28-30.

RINGS OF SATURN Southampton Joiners February 23, Bristol Exchange 24, Birmingham Mama Roux 25, Manchester Rebellion 26, Glasgow Cathouse 27, Leeds Key Club 28, London Underworld 29. Support: Enterprise Earth, Brand Of Sacrifice, Tritors.

SISTERS OF MERCY Manchester Albert Hall March 7, 02 Academy Bristol 8, 02 Academy Leeds 10, Nottingham Rock City 11.

SKUNK ANANSIE Norwich Nick Rayns LCR UEA June 17, 02 Academy Sheffield 19, 02 Academy Birmingham 20, Guildford G Live October 26, 02 Academy Leicester 27, Folkestone Leas Cliff Hall 28, Lincoln Engine Shed November 28, Nottingham Rock City 29, 02 Academy Glasgow December 1, 02 Academy Newcastle 2, 02 Academy Leeds 3, Cardiff University Great Hall 5, 02 Academy Bristol 6, Manchester 02 Victoria Warehouse 7, Brighton Dome 9, Cambridge Corn Exchange 10.

SLAM DUNK FESTIVAL Line-up: Don Broco, The Wonder Years, Mayday Parade, Four Year Strong, Knuckle Puck, Bayside, Issues, Motion City Soundtrack, Hands Like Houses, Ice Nine Kills, State Champs, Sum 41, The Used, Billy Talent, Basement, We Are The In Crowd, The Story So Far, Your Demise, Grayscale, Refused, Comeback Kid, Young Guns, Movements, Free Throw, Deez Nuts, Fit For A King, Reel Big Fish, The Vandals, Face To Face, Morn Jeans, Bedouin Sounddash, Bury Tomorrow, We Came As Romans, Stray From The Path, Dance Gavin Dance, Polaris, Trash Boat, The Faim, Normandie, Days N' Daze, Zebrahead, Code Orange, While She Sleeps, We First & The Gimme Gimmes, A, This Wild Life, Doll Skin, Churk! No, Captain Chunk!, [Sponge], Popes Of Chilltown. Leeds Temple Newsam Park May 23, Hatfield Park 24.

SLITFACE Southampton Joiners March 14, Bristol Louisiana 15, Cardiff Owl For Bach 16, Nottingham Bodega 18, Liverpool Arts Club 19, Leeds Headrow House 20, Newcastle Think Tank? 21, Glasgow Broadcast 23, Manchester Deaf Institute 24, Birmingham Hare & Hounds 26, London Garage 27, Brighton Patterns 28.

SOCIAL DISTORTION Manchester 02 Ritz July 15, London 02 Shepherd's Bush Empire 17.

STEEL PANTHER 02 Academy Newcastle February 12, Belfast Ulster Hall 15, Dublin Vicar Street 16.

TEDDY ROCKS FESTIVAL Line-up: The Amazons, The Fratells, Charisworth Farm, Dorset, May 1-3.

THERAPY? 02 Ritz Manchester April 3, London Camden Electric Ballroom 4.

TURNER Southampton Loft March 6, Norwich Waterfront 8, Glasgow Garage 9, Manchester Gorilla 10, 02 Institute2 Birmingham 11, London Electric Brixton 13.

TURNSTILE Manchester Academy 2 March 9, Bristol The Trinity Centre 10, Glasgow 11, Birmingham The Mill 12, London ULU 13. Support: Gag, One Step Closer and Gitterer

TWIN ATLANTIC Motherwell Concert Hall March 3, Aberdeen Music Hall 4, Dundee Fat Sams 6, Kilmarnock Grand Hall 7, Newcastle Riverside 9, Manchester Academy 2 10, Sheffield Leadmill 11, Cardiff Tramshed 13, 02 Academy Oxford 14, 02 Academy Leicester 15, Bournemouth Old Firestation 17, Brighton Concorde 2 18, London Camden Electric Ballroom 20.

★ **ULMER** London Fabric May 13. Support: Vatican Shadow.

UNGRAVEN London Black Heart March 2, Glasgow Audio 4, Nottingham Stuck On A Name Studio 6.

THE USED London Lafayette May 26, Brighton Concorde 2 27.

VALER London Camden Underworld March 9. Support: Defiled, Chronosphere, Follie.

VICTORIOUS FESTIVAL Line-up: Royal Blood, Feeder, Twin Atlantic, Terravision. Portsmouth Southsea Common August 28-30.

WHITECHAPEL 02 Academy 2 Oxford April 24, Leeds Key Club 25, Manchester Rebellion 26, Colchester Arts Club 28, Stoke Sugarmill 29, Glasgow SWG3 30, Bristol Thekla May 1, Wolverhampton KK's Steel Mill 2, London Scala 3.

WILLIAM DUVAL Dublin Whelan's March 25, Glasgow King Tut's 27, 02 Academy 2 Newcastle 28, Liverpool Arts Loft 29, 02 Academy 3 Birmingham 31, London 100 Club April 1.

★ **WINTERFYLLETH** London Boston Music Room May 22, Manchester Rebellion 23. Support: Mark.

YOUR DEMISE London Underworld April 5.

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